

APOLLO

A JOURNAL OF THE ARTS

Edited by T. LEMAN HARE

VOL. 18



NO. 106

OCTOBER

1933

LONDON

THE FIELD PRESS (1930) LIMITED

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THE EXHIBITION OF THE FERRARESE ART OF THE RENAISSANCE

BY MICHELE DE BENEDETTI



ST. GEORGE

By Cosimo Tura

IN the rich and varied achievement of the Italian schools of painting Ferrarese art holds a special position, the importance of which cannot easily be over-estimated. Contrasting with the grand, but flat, simple and calm nature of the country, Ferrarese art expresses itself with such an austerity, profundity and dramatic power that are unknown to the schools of the North. And while the fog veils the valley of the Po, softening the forms and the tones of things, an enamelled, crystalline light often gives a marvellous transparency to the figures and the fantastic landscape of the paintings.

Ferrarese art (and this is especially interesting from the historical point of view) represents thus a rare example of a school in which the character of the people, with the influence of the masters, is but little modified by the nature of the country. One may indeed say that it represents the reaction and the struggle against nature herself.

It is well to remember that Ferrara was the native city of Girolamo Savonarola, and that the Princes of d'Este, like those of the near Romagna, were a family of Condottieri who, always courageous, often sensual and cruel, had a keen sense of reality, going straight for their purpose. This fullness, harshness and richness of life, which represent the character of the whole race between the central Appenines and the Adriatic Sea, are interpreted and spiritualized by Ferrarese art, which analyses with strength, and sometimes with crudity, the substance of things, adding the torment and the aspiration of the heart.

This accounts for the melancholy of the figures and for the harsh and hard architecture, only at times relieved by the poetical and precious beauty of the country in the background, which seems to symbolise the mystical liberation of the spirit.

In view of the great interest of such an art, and the beauty of the works, we must the more

be grateful for the idea of collecting in celebration of the fourth centenary of Ariosto's death, the Ferrarese paintings of the Renaissance.

As has already been announced in the pages of this magazine,¹ not only the public and private collections of Italy contributed largely to the importance of the exhibition, but many pictures came from France, Germany, England, Austria, Holland, Hungary and America. Beside the Ferrarese masters, the exhibition also includes several paintings by certain artists who had passed through Ferrara and worked for the Princes of Este, such as Pisanello's "Portrait of Leonello d'Este," from the Accademia Carrara in Bergamo, and the same master's portrait of a "Princess of Este," from the Louvre; Andrea Mantegna's "Madonna and Child and Singing Angels," from the Brera in Milan; Jacopo Bellini's portrait of a man identified by Professor Adolfo Venturi as Leonello d'Este; Rogier Van der Weiden's two paintings, one from the Uffizi Gallery and the other of "Meliaduse d'Este," from the Metropolitan Museum at New York. The school of Piero della Francesca is also represented by a few works of no less importance, except for the fact that they have always been at Ferrara. All these pictures, together with some pieces of sculpture, as well as the splendid Bible of Borso d'Este, are shown in the famous "Palazzo dei Diamanti," arranged with a refinement of taste that does honour to Signor Nino Barbantini and the whole Committee.

The very complete catalogue, with its wealth of original and interesting notes, also deserves the highest praise.

The exhibition begins with a show of frescoes by some painters of the end of the XIVth century, such as "The Triumph of S. Augustin," from a chapel of the church of S. Andrea in Ferrara, which already reveals the strength of a remarkably advanced style, though under the immediate influence of the masters of Padua and Bologna.

Special attention must be given to the group of artists known as the painters of the "Studio di Belfiore," all under the influence of Piero. Among them the brothers Lorenzo and Christoforo Camozzi achieve special distinction, but the chief interest centres in the presence of two foreign painters. One of these is Rogier Van der Weyden, the Flemish master, who worked in Ferrara about 1450 and exercised a notable influence upon the local painters, both

as regards impeccable precision of execution and dramatic power of expression. The second is Michele Pannonio, also called Michele Ongaro and Michele di Nicolò. The two names,



SS. PAUL AND MAURELIUS WITH THE ABBOT
NICKOLAS ROVERELLA
By Cosimo Tura

Pannonio and Ongaro, reveal his Hungarian origin and explain the Oriental splendour and baroque exuberance of his decorations.

In a recent and very searching study concerning the artists of Belfiore, Mr. Gambosi arrives at the logical conclusion, based partly on the difference in age of the two masters, that Pannonio was not a pupil of Tura, but that,

¹ *Apollo*, May 1933.

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THE BLESSED JAMES OF THE MARCHES
By Cosimo Tura

on the contrary, it was the companionship of Pannonio that had suggested to Tura several characteristics of his first works. It is enough here to compare the "Spring," by Tura, at the National Gallery in London, with "The Ceres," by Pannonio, at the Budapest Gallery.²

This does not detract from the originality of Tura, a real master, who dominated not only his time but successive generations, and created the Ferrarese school.

The immediate sources of his art are well known; but the various influences to which he was submitted in his country or in Padua do not suffice to explain his personality. His figures have not the serene nobility of

Mantegna's and the harmonious architecture of Donatello's. They are as powerfully realistic as Andrea del Castagno's; nevertheless, as though they were fused in bronze, they stand out with such relief and with such a sense of proportion that they always appear monumental against the far-off landscape. In this connection it should be recalled that Cosimo Tura, as, indeed, many painters of the Renaissance, was also a sculptor, and that his was essentially a sculptor's temperament.

Tura is represented at this exhibition by about twenty works, dating from different periods. Comparison between them facilitates



ST. JEROME

By Francesco del Cossa

² Pannonio was employed at the Court of Ferrara as far back as 1415, some ten or fifteen years before Tura was born. He was engaged upon the decoration of Belfiore from 1456 to 1459, and his work was continued, from 1460 to 1463, by Tura, whose share was confined to minor details. Both Pannonio's "Ceres" and Tura's "Spring" were painted for the Palazzo of Belfiore, the "Spring" in 1460, the "Ceres" several years earlier. There can be no doubt that here, at any rate, Tura followed the lead of the elder master.—*Editorial Note.*

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Top: MADONNA AND CHILD WITH FOUR SAINTS. By Antonio Aleotti d'Argenta
Below: MADONNA ENTHRONED WITH FOUR ANGELS AND TWO SAINTS. By Leonardo Scaletti

THE EXHIBITION OF THE FERRARESE ART OF THE RENAISSANCE

the study of the evolution of the master, who little by little escaped the influence of the Tuscan and Paduan artists, as well as that of Rogier Van der Weyden and Pannonio, in order to listen to none but his own strong, tragical and almost savage nature.

Thus, from the "Annonciation," from the Duomo at Ferrara, terminated in 1469, and from the "Saints Paul and Maurelius," painted in 1474 (Prince Colonna's collection), we arrive at the four Saints, St. Anthony (Louvre, Paris), St. Dominic (Uffizi, Florence), St. Sebastian and St. Christopher (Kaiser Friederich Museum, Berlin), which formed part of a large lost polytich and have the same character as the powerful "The Blessed James of the Marches," in which the master's real temperament completely reveals itself.

After Tura, Francesco del Cossa, to whom we owe, at least in part, the splendour of the famous frescoes at the Schifanoia Palace. Close to his master, he was nevertheless inspired directly by the example of Piero della Francesca and Mantegna. Piero's influence is evident in the calm pose of the figures and the serenity of the landscape; Mantegna's in the knowledge of movement and in the architectonic grandeur of the composition.

Comparison between the strangely varied paintings by Cossa collected in Ferrara gives rise to some interesting questions, such as the attribution of the allegory of "Autumn," from the Museum in Berlin. It now passes under the name of Cossa, while Venturi attributes it to Galassi. Without doubt, it is a singular work which in its synthetism and monochrome treatment preludes our own times; neither Piero della Francesca nor Mantegna suffice to explain it.

Just as with Tura are connected Marco Zoppo and a few anonymous followers, so the followers of Cossa are represented by works of different value, some of which are, nevertheless, worthy of the master himself. Among the rather interesting painters of secondary importance I must mention Antonio Cicognara, Leonardo Scaletti, Bartolomeo Bonascia, Agnolo and Bartolomeo degli Erri.

Ercole de' Roberti, pupil of Cossa, is the third in the triad of the greatest Ferrarese masters, not merely in order of age, but also in order of merit. Not only was he born in easier times, while humanism triumphs with its classical love of equilibrium and beauty, but



VENUS

By Lorenzo Costa

from his first youth he was drawn into a pleasant life, favoured by the princes of Este, especially Hercules I, who neglected the care of the State for his companionship. Thus his art became calm, refined, losing the asperity and the dramatic intensity of his predecessors and acquiring an entirely new sensibility of form and colour. In this he approached Iacopo and Giovanni Bellini, from whom he learnt

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HERCULES I OF FERRARA By Sperandio of Mantua

modelling by means of atmospheric values. We thus arrive at the painting of the XVIth century, with its increased expressiveness, richness and delicacy.

Through Francesco Bianchi Ferrari, Baldassare d'Este, Ercole Grandi, Lodovico Mazzolino and few others, we are led to the greatest of the last followers of Tura—Lorenzo Costa, who, like Roberti, was above all nourished by Venetian art. He has around him an interesting group of painters, such as Amico Aspertini, Pellegrino Aretusi, Michele d'Argenta, Antonio Aleotti d'Argenta.

But the Renaissance of Ferrarese art, after the death of Ercole de Roberti, is due to Dosso Dossi. The same Venetian influence which had already enriched the genius of Roberti, gave to the art of Dossi a fiery sensuality and a larger breadth, without taking away the marked Ferrarese accent. Born at the same time as Ludovico Ariosto, he shares with him the will and fancy for telling fables. Several of the subjects of his pictures are profane and mythological: Circe, Nymph, Satyr, Apollo and Daphne, etc. His portraits are imposing rather than profound.

The last representatives of the Ferrarese school, but with characters more general, reflecting the various glorious schools of that time and above all the influence of Raphael, are Benvenuto Tisi, called *il Garofalo*, and Giovanni Benvenuti, called *l'Ortolano*.

Some works of sculpture, among which are a beautiful portrait of Hercules I by Sperandio of Mantua and the famous group of the "Pietà" by Guido Mazzoni, complete the exhibition.

Mention must be made of one of the tapestries manufactured in Ferrara for the Duke Hercules II from a cartoon by G. Battista Dossi, and of the originals of twenty-four sheets of the famous bible of Borso d'Este, initiated in 1455 and completed in 1462, the masterpiece of the group of miniaturists who worked in Ferrara under the influence of Pisanello and of the school of Squarcione.



" CERES "

By Michele Pannonio

ENGLISH GLASS DRINKING VESSELS.—II

BY J. G. NOPPEN



Fig. I.
XVIITH
CENTURY
GLASSES,
VENETIAN
OR
ANGLO-
VENETIAN

*In Mr.
Francis Berry's
Collection*

ENGLISH drinking glasses of the XVIIth and XVIIIth centuries were much influenced as to their forms by Continental models. During the first half of the XVIIth century Venice was the source of inspiration, and it is often impossible to say with certainty whether a glass of this period was made in Venice or in this country, and whether the maker was an Englishman or an Anglo-Venetian.

Dating is, perhaps, no less difficult a question than that of provenance, and it is necessary to consider many factors before reaching definite decisions which, even then, must not be submitted without hesitation.

At the recent Wine Trade Loan Exhibition at Vintners Hall a glass was shown of 1635. This had a hollow fluted knop stem, and a folded foot. It was a glass of typical Venetian character, and one of three, in the same case, which well illustrated the development of the English glass from the soda metal glasses of Venice to the heavier so-called "flint" glass English vessels. The second of the three, dated *circa* 1670, has a folded foot (folding was partly for strengthening and partly, no doubt,

as suggested by H. J. Powell, a device for disposing of superfluous metal¹), and is associated with Greene. The two glasses are Nos. 268 and 269 in the exhibition catalogue. It should, however, be noted that, in the designs of Greene, still so fortunately preserved, no indication of a folded foot is given. A selection of XVIIth century glasses from the collection of Mr. Francis Berry is in Fig. I. Those on the upper row are the earlier, and of Venetian or Anglo-Venetian type. Very late, but doubtless still within the same century, are the glasses depicted in Fig. II. These include one decorated with strawberry prunts, a motive derived from Murano which was frequently employed in England at this period.

We now arrive at the time when the development of English flint glass was brought to a high degree of excellence by George Ravenscroft. Its quality seems to have been officially recognized in 1676, and Mr. Francis Buckley prints the text of a certificate, dated June 3rd in that year, which was issued by Hawly Bishopp and Samuel Moore, agents of

¹ "Glass Making in England," by H. J. Powell, p. 50

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the Glass Sellers.² It reads as follows: "We do certify that the defect of the flint glasses (which were formerly observed to crissel and decay) hath been redressed several months ago, and the glasses since made have all proved durable and lasting as any glasses whatsoever. Moreover that the usual trials wherewith the

There can, indeed, be little doubt that the glasses to which this most interesting document refers were made of the new metal into which oxide of lead had been introduced, and was known in the trade as "flint" glass.

Ravenscroft had set up a glass house in the Savoy in 1673, the same year in which he was



Fig. II. XVIIth CENTURY GLASSES, VERY LATE. In Mr. Francis Berry's Collection

essay of glasses are made have been often reiterated on these new flint glasses with entire success and easy to be done again by anybody, which proofs the former glass would not undergo, besides the distinction of sound discernable by any person whatsoever." (State Papers (Dom.), Car. II, 381, No. 244.)

² "A History of Old English Glass," by Francis Buckley, p. 25

granted his patent, and in April, 1674, "he entered into an agreement with the Glass Sellers' Company, whereby they agreed to take all his output and permitted him to set up a glass house at Henley" (Mr. Buckley in *loc. cit.*). Furthermore, in 1676, an advertisement appeared in the *London Gazette* in which it was stated that "for further assurance a Seal or

ENGLISH GLASS DRINKING VESSELS



Fig. III. VERY EARLY XVIIITH CENTURY GLASSES, BALUSTER STEMS
In Mr. Francis Berry's Collection



1 2 3 4 5
Fig. IV. XVIIITH CENTURY FLOWERED GLASSES
1 and 2, "Treaty of Utrecht" Glasses; 3, Lemon Glass; 4, Cordial Glass (opaque twist stem); 5, Glass with "drawn" stem
In Mr. Francis Berry's Collection

Mark hath lately been set on them (the new glasses) for distinguishing them from the former fabric and shall be continued." Whilst in 1677 another advertisement referred to these glasses "marked with the Raven's Head." There is a beautiful decanter in the British Museum, "all nipt over diamond waies," and sealed with the Raven's Head. It is a fine example of Ravenscroft's work, and is well illustrated in Mr. Buckley's Plate III. As we saw in my previous article, this reticulated form of decoration was later popular with the glass cutters.

glass-blower rotates his iron with the partly finished shape attached. His servitor, having gathered a small quantity of metal on another iron, allows it to drop on the rotating shape and a thread of glass is spiralled on to the surface." There was, perhaps, at the end of the XVIIth century a tendency towards the over-decoration of glasses. Elaborate, expanded and pressed bases; strawberry prunts, seals and tears, and trailed threads all suggest great ingenuity on the part of the craftsman. But the glasses to which they are applied have not the

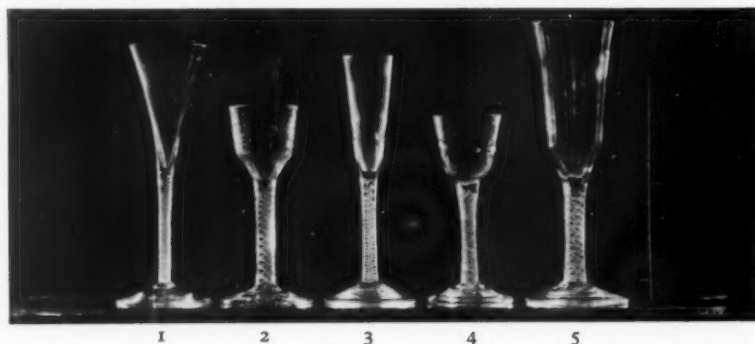


Fig. V. XVIIIth CENTURY GLASSES, TWIST STEMS. Nos. 2 and 4 Norwich glasses; 4 also has mixed twist stem

A fine sealed Ravenscroft goblet was lent to the Wine Trade Exhibition by Mr. Wilfred Buckley. Its rounded bowl is moulded with twelve raised ribs which curve from base to rim. The stem is hollowed, ribbed, and adorned with prunts, one of which bears the Raven's Head seal. The high foot is ribbed, and folded from above. It is said that only seven sealed Ravenscroft glasses are known, of which two are goblets.

At this period the supremacy of the English glass makers began. Venetian influence certainly remained; but it was less strong, and the great possibilities of the new metal had yet to be discovered. The forms of the vessels were created either by hand or by means of moulds, and the decoration comprised the addition to the vessel of prunts, tears (which must not be confused with the air-beads, or teardrops, which were often created *within* the stems, or bases) and rings, and threads of trailed glass. The prunts and tears were added after the completion of the body of the vessel; but trailed ornament was applied during the process of making. Mr. James H. Hogan, in an address given in March last to the Royal Society of Arts, describes the process as follows: "The

grace and elegance of the Anglo-Venetian types, such as those made from the designs of Greene. The fact that sealed Ravenscroft glasses can be identified as to period and maker, lends them interest and importance, and gives them a present-day value which might not otherwise have been attached to them.

The chief characteristic which differentiates the fully developed English glass from its Venetian prototype is its far greater weight. Furthermore, the bowls became much simpler. Pinched, pressed, purled and ribbed forms were displaced in favour of far less elaborate types. From the short knopped stems shown in Greene's designs, there developed the well-known baluster stem which was fashioned in very many forms, several of which are illustrated in Fig. III. These belong to the early years of the XVIIIth century, and have more grace than the over-elaborate types which are dated *circa* 1700. Another extravagance which may be observed about this time is the terraced foot. The simple bowls of the glasses of this period throw any over-adornment of the stem into particular prominence. It might here be mentioned that in the making of the wine glass two methods were followed. One was to make

ENGLISH GLASS DRINKING VESSELS

bowl and stem separately, and then to weld them together. The other was to draw out the bowl, thus forming the stem of the same piece of metal.

The accession of William III to the English throne, and, later, that of George I, had much influence upon the development of the manufacture of glass in this country. German influence had extensive results, and to it we owe the arts of engraving and cutting. Glasses were also imported from the Low Countries

regarding the production of cut and engraved glass in England during the first half of the XVIIIth century is not plentiful, but it seems that between 1730 and 1740 these types of glasses were still in the way of being novelties.

The baluster stem, as we have seen, was a natural development of earlier types. A favourite form in the XVIIth century was the urn-shaped stem, complete with collared neck, and base. Others were the single knop, and the

Fig. VI. XVIIIth
CENTURY
FLOWERED
GLASSES



Four on right with
air-twist stems

and Germany, whence may have come those made to celebrate the Treaty of Utrecht (see Fig. IV (1) and (2)). In their turn, both engraved and cut glass became exceedingly popular in this country, and the two processes seem to have been introduced into the London glass houses between 1725 and 1730. Mr. Francis Buckley states that "curious" cut glass, "presumably made in England, was first advertised in 1727." "Flowered"—i.e., engraved—glasses were being sold by the London firms by 1742. On the other hand, English glass is said to have been engraved abroad as early as 1713. The cutting and engraving of glass were arts of Bohemian origin, and seem to have been taught in England by German craftsmen, prominent among whom were the members of the Haedy family.

Mr. Francis Buckley suggests that the first Haedy may have arrived here about the year 1727, and that Messrs. C. & D. Haedy, who were doing business in the Strand in 1778, "were probably his sons."³

An early and very interesting engraved glass is shown in Fig. IV (3). This is a lemon glass, *circa* 1740. Another is Fig. IV (5), a good example of the drawn trumpet bowl which is finely engraved with a tree, and may be about the same date. Unfortunately, information

button stems. John Greene's designs, so fortunately preserved, are the most valuable evidence we have on this question. The glasses of "extraordinary work," made by Ravenscroft and his followers, are a digression, or interlude in the course of evolution. They were probably influenced considerably by Ravenscroft's colleague, Signior de Costa, who was with him at the time he was testing the possibilities of the new flint glass. But the balusters of the glasses made in the early XVIIIth century were in the main directly derived from the simple Venetian types above mentioned. At the same time developments took place in the shapes of the bowl. The straight sides became waisted, the tops and bases were expanded, giving rise to the "thistle," "trumpet," and bell-shaped bowls.

We have now reached a stage which has been justly called experimental, and during which nearly every form of glass and type of decoration appears. The Glass Excise Act of 1745 brought about the end of the massive glasses which had hitherto been the fashion. This Act levied a duty of 9s. 4d. a cwt. upon the metal from which flint glasses were made. There are more reasons than one why we should deplore the passing into law of this imposition. The tax being on weight and not on value, the glassmakers began to make smaller cut and engraved glasses of a more elaborate and

³ See "A History of Old English Glass," pp. 34 and 35.

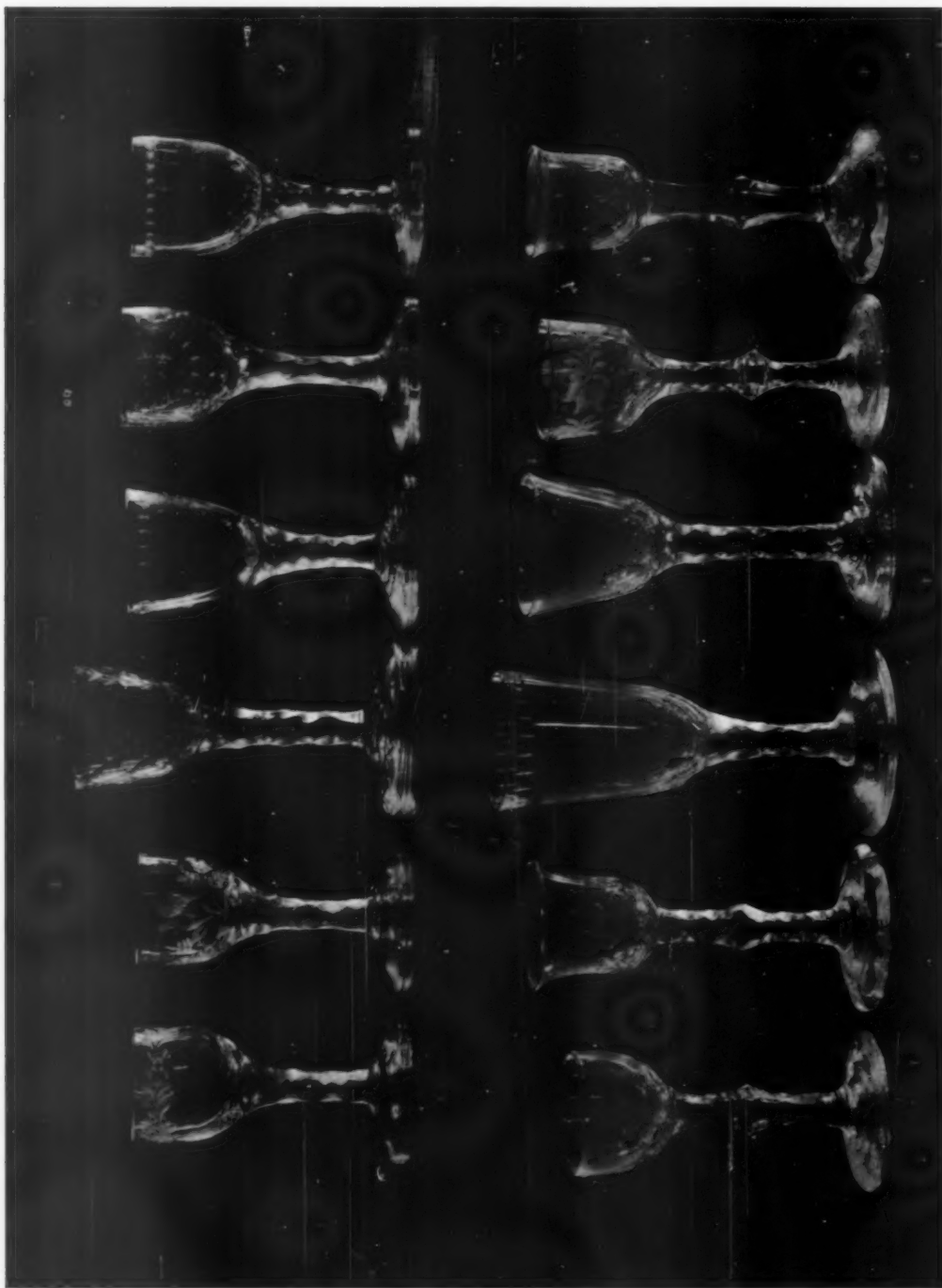


Fig. VII. XVIIITH CENTURY GLASSES. Diamond or facet-cut stems
In Mr. Francis Berry's Collection

expensive character, and when these became the fashion it was the frequent practice to break up the old heavy glasses to provide material for the new. Nevertheless, there were compensations.

One of the most interesting and attractive of the new types which were evolved was the air-twist stem (see Figs. V and VI). These are certainly the most characteristic products of the XVIIIth century, and very "curious." To the latter fact the preservation of them in considerable numbers is no doubt due. They mark, as has been well said, a point at which the glass maker had been turned from his ordinary course, and was looking for something new. They have no definite place in the development of English glass-making. They may well, as Mr. Buckley has submitted, have their origin in the inspiration of the rib-twist, or incised, stemmed glasses of Venice.

The discovery of the method of making them may have been accidental. Mr. Buckley suggests that the craftsmen may have been trying to produce hollow stems, similar to those made in the old metal, the result being the "tear-drop" which was promptly adopted as an ornamental feature. The introduction of clusters of "tear-drops" followed. The two ideas now known: the twisting of the stem, and the internal "tear-drop" "only needed combination to produce the internal air-twist in the stem."

The date at which glasses with air-twist stems were first made is doubtful; but it might be reasonable to suppose that it was *circa* 1745. The suggestion that the "curious pieces of wrought glass," advertised in 1739, were of the type is open, I think, to grave doubt. But in 1749 "Richard Matthews *continues* to sell all sorts of ground, flowered and wormed glasses." That is to say, of course, cut, engraved and air-twist glasses, I suppose.

The opaque twist stems (see Fig. IV (4)), advertised as enamelled glasses, came into fashion about 1750, and were copied from Continental originals. They may have come from the Low Countries, to which they had been introduced from Bohemia. The first place to produce them in England may have been London; but it is likely that they were soon neglected owing to the growing popularity of cut-glass. The chief centre for their manufacture seems to have been Bristol, where there is evidence for their manufacture as early as 1750, by the firm of Crosse & Berrow. The glass shown in Fig. V (4) has a mixed twist (opaque and clear) stem.

The earliest and most beautiful form of glass cutting was the "diamond" or facet cutting. This must not be confused with the diamond-point engraving of earlier times. It referred not to the tool used; but to the form of the ornament. The glasses illustrated in Fig. VII probably belong to the first half of the XVIIIth century. With the exception of one straight-sided and two bell-bowls all have ogee



Fig. VIII. JACOBITE GLASSES, XVIIIth CENTURY FLOWERED AND INSCRIBED BOWLS

bowls, a shape which was very fashionable at the time. They were frequently ornamented with wheel engraving.

It may here be interpolated that the two glasses, second and fourth from the left in Fig. V, have horizontally corrugated bowls, from which they are called Norwich glasses; but, as we saw in my last article, there is reason to suspect that they were not the product of that city. In Fig. VIII a selection of Jacobite glasses with various types of stems are shown. All have engraved bowls. They date from within the first half of the XVIIIth century. The middle glass in the lower row bears a portrait of the Young Pretender, and *Audentior Ibo*. The two on the right of it are Oxborough Hall glasses, with *Fiat*; that on the extreme right having the Prince of Wales' feathers engraved on the foot.

The various glasses which have been considered above have brought us to the period when cut-glass began to establish itself firmly in this country, and a new era in the development of English glass-making had dawned.

THE RUBENS EXHIBITION IN AMSTERDAM

BY ALFRED SCHARF



Fig. I.
EMPEROR CHARLES V

By Rubens

THE life and work of few painters have been the subject of such intensive investigation during recent years as those of Rubens. Yet we must admit that we are still far from grasping his world in all its depth and breadth, still far from understanding his essential nature. It is not his inexhaustible productiveness, the abundance of his pictorial vision alone, that render the task so difficult, but the circumstances of his life as man, artist, scholar and diplomat.

Any exhibition, however comprehensive, can never succeed in giving us the whole of Rubens. It can but show examples, illustrations, as it were, to certain pages and chapters in his life. The exhibition which Goudstikker have arranged in their Amsterdam Gallery to commemorate the fiftieth anniversary of the "Vereeniging Rembrandt" has, however, succeeded admirably in presenting an all-round picture of the master's achievement.

The idea of the exhibition originated no doubt when the six sketches of the Achilles series were acquired from Lord Barrymore's collection. But the desire of Rubens lovers to enjoy the otherwise inaccessible material such as is scattered in private collections, or has been newly recovered or recently discovered, must have furnished an adequate reason. This would explain why such a surprisingly large number of the works here shown are being publicly exhibited for the first time. As might have been expected, the preponderance of the loans have been made by Dutch collectors. The Koenigs Collection, alone, has sent twenty paintings and about the same number of drawings.

With very few exceptions the exhibition shows a lack of large-size canvases. The exhibits consist for the most part of cartoons, portraits, landscapes and drawings. A survey of this material immediately impresses the

THE RUBENS EXHIBITION IN AMSTERDAM



Fig. IIA. THE VISITATION.
In the Collection of Dr. Vitale Bloch

By Rubens



Fig. IIB. THE PRESENTATION.
In the Collection of Dr. Vitale Bloch

By Rubens

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beholder with the ease of the master's execution, the intensity of his vision, and the immense control of technique he possessed.

He was a profoundly knowledgeable man. The themes which he chose from history, myth and legend, were selected with the skill of one well-versed in these subjects, and seemed to offer themselves naturally to his brush. He handles biblical, mythological, allegorical, and historical scenes with impartial zest. His enthusiasm never flags when he passes from single paintings to the composition of a whole picture cycle. Invariably he finds the most powerful form of expression for the dramatic content of his subjects as well as for their spiritual interpretation. The most heroic of painters was at the same time the most idyllic, the sensationalist could interpret every nuance of tender and sensitive emotion.

It is a mistake to imagine that his art was bound to express itself on large canvases.



Fig. III. THE THREE CROSSES. By Rubens
In the Collection of Mr. F. Koenig, Haarlem



Fig. IV. HERCULES WITH HIS CLUB. By Rubens
In the Collection of Mr. F. Koenig, Haarlem

These were almost entirely carried out by his pupils. He himself preferred to work on a smaller scale, without any preliminary sketches, and almost always without subsequent corrections. His work in the studio among his pupils was methodically organized. Oil sketches, hastily brushed in in brown with a few lighter tones of blue, red, yellow and white, sufficed to acquaint his pupils with his intention.

A great many of these rough drafts, in all stages of completion, have been preserved. They must, however, not be confused with the *Modelli*, which were carefully executed sketches in colour designed to give the client an idea of the finished picture. The degree of Rubens' power and self-confidence is demonstrated by the fact that we find practically no preliminary sketches for the paintings which he undertook to carry out with his own hand.

Once his pupils and assistants were roughly conversant with the processes of composition and colour, they were given carefully composed detail studies of movement, pose and gesture. These drawings, in carbon, chalk and conti,

THE RUBENS EXHIBITION IN AMSTERDAM



Fig. V. SKETCH OF MARTYRDOM OF ST. LIVINUS.
In the possession of Dr. Hans Straffer

By Rubens

sometimes in a charming combination of various media, bear the direct and unmistakable imprint of the master's hand. Between this stage and the final embodiment of the sketches in the finished painting, the figures, human and animal, underwent a process of formalization which was dictated by the master's feeling for form and line.

His mastery of technique was equalled by his amazing development of personal style. It is the merit of the Amsterdam Exhibition to have brought together examples of every phase of his work. The still shadowy period before his Italian journey is represented by one canvas only, the portrait of a man, which shows Rubens to have been completely absorbed in the tradition of the Flemish School of portraiture. But once the Italian influences had begun to take effect his work broadened to an amazing extent. The researches of Rubens scholars and enthusiasts have made us familiar with the work he accomplished during his Italian stay. An altar piece, the "Notte" in Fermo, and a group composition dating from the same period, have been recovered and, perhaps more important still, it is now possible to identify those paintings which he made in Genoa. He appears to have exercised unusual care in his preparation for the altar piece of the Chiesa Nuova in Rome, as we see from the numerous designs, colour sketches, and single figure studies which are among the exhibits in the Goudstikker Gallery.

The most lasting impression which Rubens experienced early in his career was that made on him by Titian. He was greatly influenced by the master's composition and use of colour, and he made several copies, in a highly individual manner, of certain of his works. This influence is represented in the exhibition by two pictures based on works of Titian which have since been lost. Of these, the recently rediscovered portrait of Kaiser Karl V (Fig. I), now in the Galerie Goudstikker, can be identified by means of an anonymous copperplate engraving as a copy of Titian. It is possible that this picture was identical with a "Picture after Titian," mentioned in the inventory of Rubens' effects.

Of the colour sketches he made after his return from Italy, that for the Adoration of the Magi, lent by the Hofstede de Groot Collection, is especially noteworthy for the charm of its surface colour, and because it

served as a Modello for the famous Madrid painting. Very little known till now were the darkly glowing, coloured drenched sketches he made for the side panels of the Antwerp altar piece representing the Descent from the Cross. These were recently acquired from the collection of Count Giovanelli by Dr. Vitale Bloch. There are certain discrepancies to be observed between these sketches and the finished work, in details of architecture and composition. The effective use of half-tones, the pose and gesture of the figures distinguish the sketches to their advantage from the panels themselves.

His highest perfection in the use of colour during this period is expressed in the All Saints picture in the manner of Tintoretto, which is in the Rotterdam Museum. This was intended as a study for a large altar piece which was, however, never executed. His power of expressionist composition reached its height in the "Three Crosses" (Fig. III) and "Hercules with Club" (Fig. IV), lent by the Koenigs Collection.

Among the sketches which help us to round off the final picture of his development, special mention must be made of the following: the dramatic "Conversion of St. Paul," a preparatory sketch made for the painting now in the Old Pinakothek in Munich; the two sketches for the triumphal arches built to celebrate the entrance of the Cardinal Infante Ferdinand to Antwerp in 1635; the Modello of the "Bearing of the Cross," lent by the Amsterdam Rijksmuseum, for the large picture executed for the Abbey of Affligem, which is now in the Brussels Museum; a sketch in grisaille (Fig. V), strikingly imaginative and sure in draughtsmanship, together with the Modello of the "Martyrdom of St. Livinus," painted for the Jesuit Church in Ghent and now in the Brussels Museum; the sketches for the mythological series "Torre della Parada." The finest examples of all, however, are the six panels depicting scenes from the Legend of Achilles, which rank highest among Rubens' achievements as a technician and a master of style. Equally noteworthy are the two sketches for the ceiling of the Banqueting Hall at Whitehall (Fig. VI), which are remarkable for their vivid colour and the masterly drawing of the figures.

Rubens has always been esteemed principally as a portrait painter. But his genius lies not merely in the visual accuracy which enabled

THE RUBENS EXHIBITION IN AMSTERDAM

artists like Pourbus to paint with a dry, monotonous virtuosity, but in an intimacy of feeling that betrays the keen and incorruptible observer of life. In every Rubens portrait the individual character of the subject shines through, whether it be that of an ecclesiastic, of which there are a specially large number in the exhibition, or of a servant girl.

The same thing may be said of his landscapes, in which his art of construction far transcends anything that had so far been accomplished by the Flemish School. His landscapes, whether in heroic or idyllic mood, embody something of Rubens' personal philosophy of life, and must be interpreted in this light. The popular belief that Rubens only became a landscape painter late in life, is an erroneous one. The exhibition contains two early examples of his landscape painting; the first, loaned by the Koenigs Collection, depicting nature in all the beauty of wild disorder;

the second, of a slightly later date, from the former Choiseul Collection, showing the face of the earth changed by the hand of man. So exquisite are they, it is small wonder that he remains almost without a successor in the field of landscape painting.

The picture which this exhibition gives us of the Rubens *œuvre* would be incomplete without his drawings. We see, in addition to many newly discovered drawings, studies like the "Christ on the Cross Triumphant over Death and Sin," and the "Martyrdom of St. Catherine" lent by the Rotterdam Museum; "Samson Fighting the Lion," lent by the Amsterdam Rijksprentenkabinet; the delicate study of "Young Woman's Head" *en trois crayons*, from the Koenigs Collection; and, perhaps finest of all, the last sketches, also *en trois crayons*, for the "Helene Fourment" in the Pinakothek, Munich, and for the "Servant Girl" in the two different Larders.



Fig. VI. THE WISE GOVERNMENT QUELLING THE REBELLION. By Rubens

WAINSCOT ROOMS OF THE XVIITH AND XVIIITH CENTURIES—PART I

BY R. W. SYMONDS



Fig. I. AN OAK WAINSCOTED ROOM WITH APPLIED CARVING IN CEDAR. Period 1686-88
By permission of the Victoria and Albert Museum

PROMINENT among the many new fashions that were introduced into England at the time of the Restoration of Charles II was the lining of the walls of rooms with painted deal wainscot. Before this period, oak was the wood usually employed for this purpose, left in its natural state and either varnished or waxed. This custom of wainscoting a room arose from the fact that a wood lining to the walls was found to be a protection against the cold.

Isaac Ware, in discussing the interior of rooms in his "Complete Body of Architecture" (1756), writes :

"In general the stucco rooms, which are those where the wall is left naked, but ornamented in itself, are cold ; those wainscoted are naturally warmer ; and those which are hung warmest."

Ware mentions that a hung room is one the walls of which are covered with paper, silk or tapestry.

From the time of Charles II to the middle of the XVIIIth century, painted deal wainscot was much in favour for both the large and small rooms of town and country houses. Owing to the growing popularity of wallpaper, the fashion for wainscoted rooms began to wane after 1750. Ware mentions that :

"For a noble hall, nothing is so well as stucco ; for a parlour, wainscot seems properest ; and for the apartment of a lady, hangings."

The treatment of walls with raised panels and applied ornament in stucco had been much in vogue for the decoration of the mansions of the wealthy from the reign of George I.

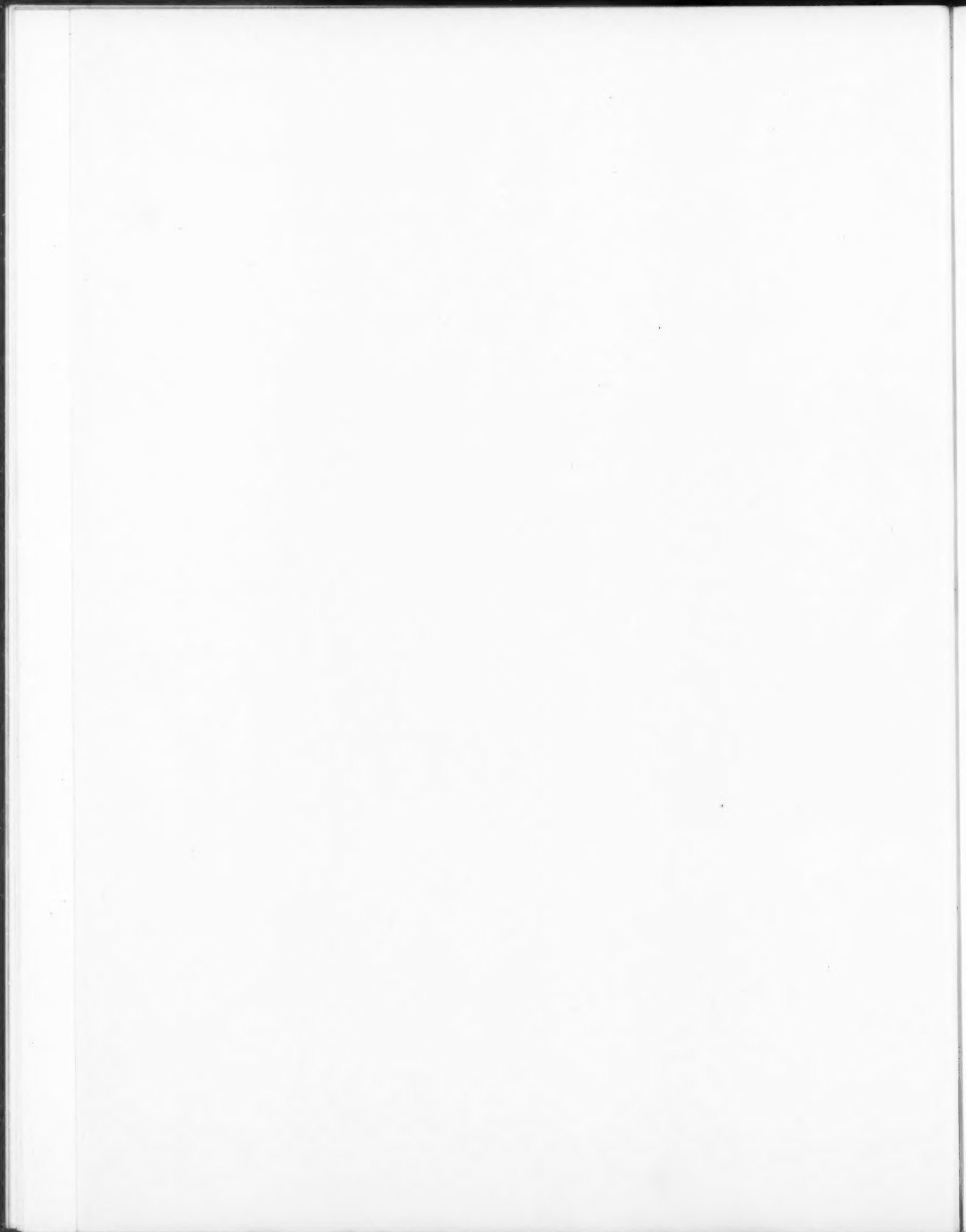


THE CONVALESCENT

By J. McNeil Whistler

By permission of the owner, Mr. Ronald Tree

(See page 280)



WAINSCOT ROOMS OF THE XVIITH AND XVIIITH CENTURIES

As the century advanced this wall treatment became more and more fashionable, even for unpretentious town and country residences. This again, like wallpaper, took the place of wainscot. Before the Restoration the wainscot was usually designed in small rectangular panels, but on the introduction of the new type of deal wainscot the panels were of a larger scale.

The space between the pedestal and the cornice corresponded to the shaft. This space was filled in by tall vertical panels of equal width, and low panels corresponding to these vertical panels appeared below in the die of the pedestal.

The pleasing and elegant proportions of this type of wainscoting is unquestionably due to its close adherence to architectural principles.



Fig. II. A ROOM WAINSCOTED IN WHITE DEAL. Period 1720-30
By permission of the Victoria and Albert Museum

The wall was broken up into three horizontal divisions, the proportions of which conformed to those of a classical order with its entablature, shaft and pedestal. This was accomplished by surmounting the wainscot with a classical cornice and sometimes a full entablature. At the base there was a pedestal, or dado, which was surmounted by a capping moulding commonly known as a chair rail, and terminated by a moulded plinth, which was called the skirting.

The dimensions and sections of the cornice, chair rail and skirting were based on classical examples, their design being in accordance with one of the five orders. Ware recommends to the young architect :

"That he first proportion the order to the room; and of these the *Ionic* is most generally to be recommended: after this let him take care that the cornice answer to the pedestal; and that both be executed with truth."

A P O L L O

He also criticises his brother architects when he writes :

" We now see a *Corinthian* cornice to a room whose pedestal is *Ionic* ; and ornaments and liberty in the other parts : this is an idle transgression of the original practice ; and we shall caution our student to avoid it with due care."

enriched by the beauty of the naturalistic carving of Grinling Gibbons. Superlative panelling of this kind was, however, of oak and not of painted deal.

The design of the panel mouldings varied according to the period. In the late XVIIth and early XVIIIth centuries, there were



Fig. IV. A WAINSCOTED ROOM IN RED DEAL FROM ROSSANAGH, IRELAND Period 1730-45
The property of Mr. Francis P. Garvan

An outstanding example of this very strict adherence to classical design was the finely panelled rooms that graced the interiors of the Palladian mansions of the period 1720-1750. In the late XVIIth century and in the reign of Queen Anne the panelling was of a simpler character, elaborate examples being confined to palaces such as Hampton Court and Windsor, and to mansions such as Chatsworth and Holme Lacy, where it was further

two designs that were used concurrently, one of which is termed the bolection panel, in which the face of the panel is raised above the style and rail (see Diagram 1). It was copied from French and Dutch examples. In the second design of panelling the panel was sunk below the style and rail. An ovolo moulding was worked on the edges of the styles and rails, and behind this moulding the panel was rabbeted (see Diagram 2).

WAINSCOT ROOMS OF THE XVIITH AND XVIIITH CENTURIES



WAINSCOT with BOLECTION
MOULDING and RAISED PANEL
circa 1660-1710



WAINSCOT with OVOLIO MOULDING
and RAISED PANEL (Fielded)
circa 1680-1750

DIAGRAMS 1 AND 2

Unquestionably, the bolection panelling was the earliest, although the ovolo moulded panel was certainly in vogue in the last years of the reign of Charles II, and it was particularly in favour for wainscot in the time of Queen Anne and George I. The bolection panelling, however, went out of fashion in the early part of the XVIIIth century, whereas the ovolo panelling remained in vogue until about 1750. Sometimes the ogee moulding was used as an alternative to the ovolo. There are many exceptions to this very rough estimate of the dates of these two types of design of panelling, since in country districts many houses will be found with bolection panelling as late as 1720, and ovolo panelling might be found in a house which was built as late as 1770.

Bolection panel rooms were sometimes made of oak similar to those at Hampton Court, Windsor and Chatsworth, to which I have referred. It is seldom, however, that ovolo panelling is found in anything but painted deal.

In both these types of panelling the panels were plain or fielded; but the raised field must have been a costly refinement, as it necessitated planks of thicker dimensions for the making of the panel.

As I have already stated, the deal wainscot of the late XVIIth century and Queen Anne periods was simple and plain in character.

This means that the enrichment of the cornice and mouldings by carving was the exception rather than the rule. In the time of George I the addition of carving to the mouldings of the cornice, chair rail, skirting, window and door architraves was far more general. About 1730-35 a type of ovolo panelling came into vogue in which the ovolo was carved with an egg-and-tongue enrichment. In this design of wainscot the panel was flat and not fielded, and the styles and rails, or "margents" as they were called, were unusually wide.

It must be borne in mind that in the simple, unpretentious house the wainscot was of a



Fig. III. DETAIL OF DOOR OF ROOM ILLUSTRATED
IN Fig. II

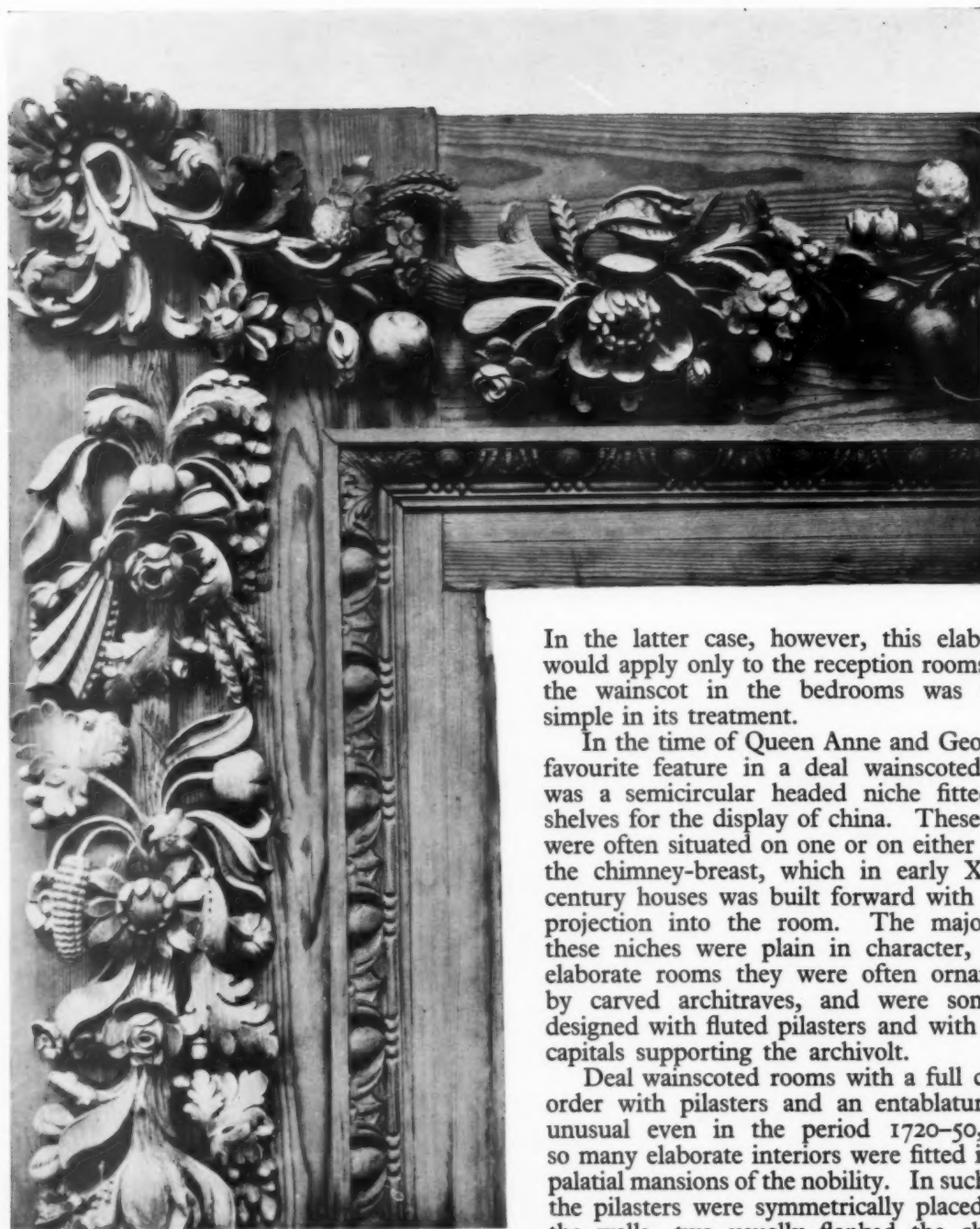


Fig. V. DETAIL SHOWING HIGH QUALITY EXECUTION OF CARVING OF THE CHIMNEYPIECE IN THE ROSSANAGH ROOM

plain character, whereas in the better class house the wainscot would not only have been of better quality, but more elaborate in design.

In the latter case, however, this elaboration would apply only to the reception rooms, since the wainscot in the bedrooms was usually simple in its treatment.

In the time of Queen Anne and George I a favourite feature in a deal wainscoted room was a semicircular headed niche fitted with shelves for the display of china. These niches were often situated on one or on either side of the chimney-breast, which in early XVIIIth century houses was built forward with a deep projection into the room. The majority of these niches were plain in character, but in elaborate rooms they were often ornamented by carved architraves, and were sometimes designed with fluted pilasters and with carved capitals supporting the archivolt.

Deal wainscoted rooms with a full classical order with pilasters and an entablature were unusual even in the period 1720-50, when so many elaborate interiors were fitted into the palatial mansions of the nobility. In such rooms the pilasters were symmetrically placed round the walls—two usually flanked the chimney-breast—and angle pilasters were set in the corners. The wall spaces between the pilasters were panelled (see Fig. VII). The pilasters were generally of the Doric, Ionic or Corinthian orders, according to whether a plain or an elaborate treatment was required.



Fig. VI. DETAIL OF HEAD OF TERMINAL FIGURE IN CHIMNEY-PIECE AT THE ROSSANAGH ROOM

In highly ornamented rooms the Corinthian with its foliated cap was usually chosen. The pilasters were usually fluted and with an entasis which was a gradual swelling or curving outwards of the shaft to overcome the optical delusion which makes a straight-sided shaft appear as if it is convex.

Judging from extant examples of wainscot rooms, this elaborate pilaster treatment appears to have been far more frequently carried out in oak than in deal, as many beautiful examples of oak rooms of this design have survived.

Unquestionably, oak wainscot was considered superior to painted deal. This was rightly so because not only was it a more expensive timber, but since it was left in its natural state the wood had of necessity to be finely figured and of good quality.¹

¹ For the sake of economy, many deal wainscoted rooms were painted and grained in imitation of oak.

In the making of deal wainscot there was no necessity, because of defects in the timber, for the material to be cut to waste to the same extent as oak, as its surface was ultimately covered with paint. It was the cost of the material in the XVIIth and XVIIIth centuries, and not the cost of labour, that had to be considered in the pricing of work. As proof of this economic fact, the following interesting statement, written by Sir Roger Pratt, Commissioner for the rebuilding of London after the Great Fire, can be quoted :

"What are the rates of the several sorts of wainscot by the yard, wherein we ought first to consider the value of the materials, *viz.*, timber, glue, tacks, etc., then the space of time which it will necessarily take up in working."²

There were two varieties of deal, known as yellow, or red, and white fir. The yellow, or red,

² "The Architecture of Sir Roger Pratt." Edited by R. T. Gunther, M.A., Hon. LL.D. 1928.



Fig. VII. A DEAL WAINSCOTED ROOM WITH PILASTER TREATMENT. *Circa 1730-40*

was considered to be the best because it was freer and clear from sap. To-day the term red deal is more commonly used than yellow.

Wainscot of good quality was made from this timber, whilst cheaper or inferior work was made from the white deal. Owing to the

present-day habit of stripping deal wainscot, the varying quality of the deal from which it is made can be clearly distinguished.

Judging from extant examples of deal wainscot, the majority of rooms are made of white deal, although in many cases portions



Fig. VIII. A DEAL STAIRCASE WITH SPIRAL TWIST BANISTERS AND WAINSCOTED WALLS. 1708

will be found made of red, or yellow, deal.

White deal, being a spongy wood, was not suitable for carving, and therefore those portions that were carved were made of red deal, a timber which, being of close grain, was excellent for the purpose. It must be remembered that deal wainscot was intended to be painted; and since timber, as I have already mentioned, was expensive in those days, a cheaper variety was employed where it could be used satisfactorily. Although red or yellow deal is the best variety, the white deal has a grain more finely marked and possesses a prettier figuring when left in its natural state. In red, or yellow, deal the heart grain is wide, which indicates the presence of gum. In the white deal the annular rings are clearly and sharply defined and are finely drawn; whereas in the red or yellow deal they are coarser and there is no sharp outline. Other differences are that the heart grain in white deal is inconspicuous and there is no gum. In red deal the knots are often dead, in which case they fall out; whilst in white deal they are alive and larger. The sap wood in red deal is white; whereas in white deal it is of a blueish tint. These are merely a few of the differences between red, or yellow, and white deal that it is necessary to know in order to distinguish one variety from another.



Fig. IX. DETAIL OF OVER-DOOR FROM AN OAK WAINSCOTED ROOM. Circa 1725-40

THE HUBERT VAN EYCK LEGEND

BY H. GRANVILLE FELL

HUBERT VAN EYCK: PERSONNAGE DE LÉGENDE.
Par EMILE RENDERS, avec la Collaboration de JOS. DE SMET,
et du RENÉ DE PAUW. (G. van Oest. Paris and Brussels.
90 fr.).

IF M. Renders' conclusions are found correct, in this single volume he has blown sky-high one of the major reputations in the hierarchy of the world of art. It makes us pause and wonder what cherished belief, long accepted as inviolable, will next be swept away by this incredulous, analytical generation. For the acceptance of M. Renders' thesis means the complete obliteration from the records of reality of a name no less exalted than that of Hubert Van Eyck.

Far from being one of the pioneers of painting in Europe and the founder of the great Flemish tradition (and incidentally, of the entire modern conception of the painted picture), it is demonstrated in M. Renders' copiously documented book that no such person as Hubert Van Eyck ever saw the light of day. His existence and his reputation rest on no securer foundation than a few verses, dated 1565, that sprang from the fanciful brain of the poet-painter Lucas de Heere, a theme taken up and amplified by the Gantois poet and romancer Marcus Van Waernewyck three years later. In their anxiety to ensure for their city the renown of having been the cradle of Netherlandish art, the sturdy sons of Artevelde have invested this legend with such a nimbus of glory that to this day the eyes of the world have been dazzled by a mirage as baseless as the fabric of a dream. To any who deem this statement an exaggeration we commend a study of M. Renders' book. Let us recapitulate his proofs.

They are devastating enough. We must remember that M. Renders undertook his researches having no other object in view than to seek and establish the truth.

In looking for evidence concerning the "Madonna of Ypres," the pretended last work of John Van Eyck, accepted whole-heartedly by M. Hulin de Loo, but as M. Renders is able to show, a poor copy of the early XVIth century, he discovered an error of prime importance. This concerned the inscription, hitherto sacrosanct, painted in red and black letters on the frame of the great altarpiece, "The Adoration of the Lamb," at Ghent.

In 1823 the historian Liévin de Bast, relying on information conveyed by his friend, N. Cornelissen, affirmed "with an assurance that left no possible room for doubt," that Christopher van Huerne, the Ghent antiquary and historiographer in his comprehensive MS. detailing the inscriptions, epitaphs and monuments of Ghent and its environs, had, "before the middle of the XVIth century copied the quatrain inscribed on the exterior of the retable of the mystic Lamb in the Cathedral of St. Bavon, formerly of St. John." On consulting the biography of Van Huerne, M. Renders found that this compiler had only just been born towards 1550. This discovery incited him to further

investigation. The difficulty was to find the original MS. of Van Huerne, which had been missing for over a century, and of which only two very incomplete and therefore unsatisfactory copies were available.

Fortunately, the Baron van Zuylen van Nyevelt, keeper of the archives at Bruges, lent a sympathetic ear to M. Renders' request to search the records and introduced him to one of the heirs of the last of the Van Huernes. This was the Baron Charles Gillès de Pélichy. At his château, Male-le-Bruges, amongst the family papers of the Van Huernes, was discovered the long-lost and forgotten document. It is through this document that M. Renders has been enabled to prove the famous quatrain in leonine hexameters inscribed on the frame of the Ghent altarpiece to be entirely apocryphal.

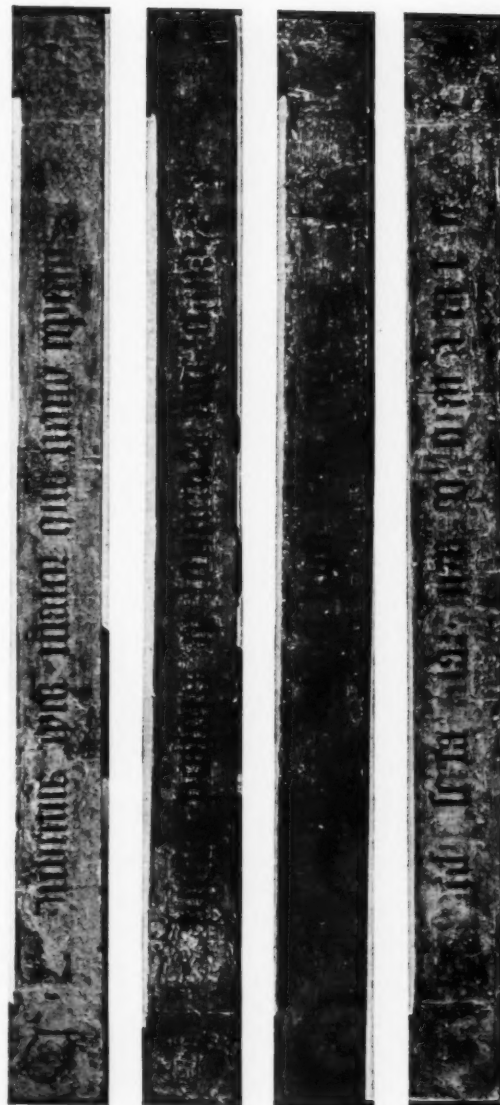
From the fact that Van Huerne himself states that he began his MS. in 1575—it was written up with regularity until 1628, a short while before his death—it is obvious that the entry of the inscription could not possibly have been made prior to the middle of the century, as Liévin de Bast affirmed. The references to the Van Eycks in the MS. are on folio 68, *recto* and *verso*, and contain the text of the epitaphs to John and Hubert, together with introductory and marginal notes. At the foot of the second page appears the quatrain. The epitaphs and other matter were entered between 1585 and 1600. By an exhaustive analysis of Van Huerne's calligraphy, and from the introduction of the quatrain as a marginal footnote after the rest of the page was completed, M. Renders has been able to establish the fact that the quatrain was added between the years 1616 and 1622.

How the quatrain came into existence M. Renders explains in seemingly convincing fashion. In 1566, when the churches were being sacked by the Calvinist reformers, the altarpiece was removed to a place of safety and not returned to its position in the Vyd Chapel of the Cathedral of St. Bavon until the year 1587, after the troubles had blown over. One of these troubles was the fear that the paintings might be impounded by the Calvinists for the purpose of liquidating a sum of money owing to Queen Elizabeth of England. In order to establish once for all their right to so precious a treasure, the Canons and Churchwardens of the Cathedral would quite naturally seek to create a warrant certifying the altarpiece to be the Church's inviolable property.

Nothing could be simpler than to have a certificate to this effect written for the occasion of the reinstatement and inscribed upon the frame at the foot of the external panels where all the world might see it.

The text of the quatrain as it appears in the exterior of the polyptych is given by M. Renders, and reads thus :
"PICTOR HUBERTUS EYCK, MAJOR QUO NEMO REPERTUS
INCEPIT PONDUS QUE JOHANNES ARTE SECUNDUS
. ECIT JODOCI VYD PRECE FRETUS
VERSUSEXTA MAI VOS COLLOCAT ACTA TVERI."

aut zonde / beent b. toij besten
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Above. ENLARGEMENT OF THE QUATRAIN ON THE EXTERIOR OF THE RETABLE AS COPIED BY VAN HUERNE.
 Below. FACSIMILE OF THE QUATRAIN ON THE RETABLE
 Reproduced by permission of the author, M. Emile Renders

The defective line, three, in Van Huerne's MS. begins FRATER PERFECTUS. Latinists have dealt with these faulty hexameters, which are as suspect in their prosody as in the material and form in which the letters are made manifest, and M. Renders has exposed both. Full-page illustrations at the end of the book help us to follow his argument step by step. A cloud of witnesses summoned from the past by M. Renders, beginning with Cyriaque d'Ancone in the year 1449 and continuing till Christopher Van Huerne made the entry in his MS., have been cited as having seen the altarpiece, passed comment upon it, but failed to mention the existence of the quatrain; and all those prior to Van Vaernewyck have failed to recognise the existence of such a person as Hubert. Not the least impressive of these witnesses is Albert Dürer.

M. Renders quotes two MSS. contemporary with Van Huerne. The first is the Gaillaert MS. in the Archives of Ghent—a partial copy of Van Huerne's, dated 1616—which gives (in Flemish) the notes which are specifically concerned with the city of Ghent. The alleged quatrain, although it addresses itself to the glory of the city, through the gift of the wealthy Burgomaster Josse (Jodocus) Vyd, the donor of the altarpiece, is not mentioned—and, for the simple reason that it did not exist in the Van Huerne MS. at that date.

The second MS. cited is that of the *epitaphier* Combrugge-Loovelde in the Library of Ghent, dating from 1621. In this the author has copied the Ghent quatrain (on p. 207) as given by Van Huerne, but with an error. This occurs on the last line, which, it will be observed, contains an ingenious chronogram in the style of the XVIIth century—the rubricated letters when added together reveal the date MCCCCLXVVVVII (1432), the reputed year of the unveiling of the altarpiece.

The four lines are inscribed in alignment on the outside lower member of the frame, upon a background in imitation of French stonework (*pierre de France*). The exterior, be it remembered, is in imitation of a sculptured retable. John Van Eyck was accustomed to paint his letters on such a ground, as represented in intaglio or in relief, and all his inscriptions are lettered with extreme care and precision. The quatrain is painted in black flat letters (with rubrics), neither as if sunk nor as in relief, in a thin unstable pigment and carelessly spaced and aligned, the work of an inferior craftsman, and not of the impeccable Van Eyck *facture*. There can be no doubt that the master had no hand in them. The inscriptions to the prophets and the sybils on the upper part of the exterior are equally faulty.

To compare the lettering of these inscriptions with those unquestionably by John Van Eyck's own hand in the Bruges altarpiece of Van der Paele, in our own National Gallery examples, and with others on the Ghent retable itself, is to dispel all doubts about the matter.

It has been suggested, in extenuation of the inferior draughtsmanship of the lettering in these particular

inscriptions that John Van Eyck was a very busy man and may have delegated this part of his task to another artist. It is hardly credible that one so exacting and punctilious in works of lesser importance should entrust so vital a matter as the dedicatory legend to a masterpiece—a masterpiece in every respect superior to any painting extant at that time, and alleged to be the conception of a brother greater than himself—to an inferior hand. Such an idea cannot be seriously entertained.

Curiously enough, within a few years of its appearance, the quatrain was painted over and remained completely forgotten until 1823, when Lievin de Bast wrote his article, incidentally committing the error which served as a beacon light to M. Renders. In that year Waagen, in an attempt to restore the lettering, nearly succeeded in obliterating it altogether. The paint began to come away, although the extreme care was taken.

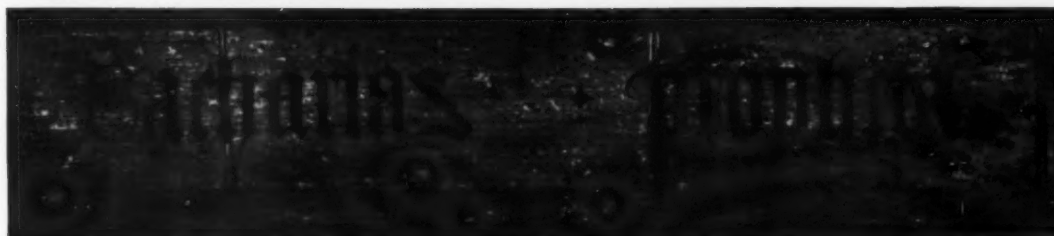
Other evidences against the Hubert legend are adduced by M. Renders. Lucas de Heere had mentioned, in his ode of 1565, the existence of a sister Margaret, who was buried with her brother Hubert in the chapel before the altarpiece, and a monumental slab bearing the sunken effigy of a human figure said to be that of Hubert, and now removed from its place, has been traditionally pointed out as the tombstone of the brother and sister. The facts are that the slab is a piece of fraudulent evidence, misdescribed: that no one ever was buried in the chapel before the altar and that the sister Margaret was as fictitious a personage as Hubert himself.

M. Renders does not agree with M. Hulin de Loo's somewhat arbitrary assignment of the finer pages of the Eyckian illuminations of the Turin and Milan Book of Hours (in the fragments left to us) to Hubert and the weaker to John, and he exposes deftly what must be considered a somewhat *ad hoc* and hardly warrantable division. And on M. Renders' side is Dr. Max Friedländer.

The half-tone blocks of the paintings in this book, though well chosen in support of the author's argument, are none too clear. I think it would have been well if reproductions of the complete altarpiece—open and closed—could have been included.

To many of us the twenty-four panels of the Ghent retable have always seemed unrelated, and it is practically certain that they were intended to form parts of several altarpieces. The varying scale alone seems to prove this. As a whole the design is entirely lacking in unity and it is inconceivable that an artist so gifted in every other respect should fail in this first and most important of all particulars. There is positively no pictorial correspondence—artistically considered—between the upper panels and the lower panels of the interior—nor between the sets of upper panels themselves. The perspective is anomalous, and the eye jumps from one section to another in most disconcerting fashion. But it is taken for granted that they were thus assembled when first placed in the Cathedral by Josse Vyd.

APOLLO



GROUPS OF HEADS IN THE RETABLE OF THE LAMB. The upper ones have been attributed to Hubert and the lower ones to John. For reference to inscriptions see article. *Reproduced by permission of the author, M. Emile Renders*

GHIYATH, PERSIAN MASTER WEAVER

BY PHYLLIS ACKERMAN



Fig. II.
VELVET
SIGNED
GHIYATH

Formerly
in the Sarre
Collection

GHIYATH was first introduced to art historians through a Naskhi signature on a black Persian satin, with a representation in dull yellows of Leila riding forth on her camel to the meeting with Majnun, was noted a minor design that, on analysis, proved to be the name Ghiyath.¹ This was more than a quarter of a century ago, and ever since Ghiyath has been one of the notable figures and tantalizing problems of the history of Persian art, a notable figure because, as more textiles with the same name appeared, it became evident that he was a supreme master in the textile arts, a tantalizing, almost irritating problem, because nothing more could be found out about him. Was he weaver or designer, or were the functions at that time combined? Does the name signalize only his personal work, or did it become a shop designation, a kind of trade mark? In which of the several famous silk-weaving centres of Persia did he work: Tabriz, Yazd, Kashan, Isfahan? Just when did he flourish? And as more examples marked with his name were found, the questions became more opaque, for the work became increasingly varied, yet none of the "signatures" added one whit to the solution, the inscriptions never giving anything beyond the name.

A number of samples of the black and yellow Leila satin have come to light in various public and private collections, and it was also very skilfully reproduced at Lyons.² Another illustration of the same theme on a red ground is known only in a single example in the Kelekian Collection³ (Fig. I). A velvet bearing Ghiyath's name, formerly in the Sarre Collection, now likewise in the

Kelekian Collection and also well known, shows a group of small figures⁴ (Fig. II); while still another velvet, of which several fragments exist, all originally part of a tent that was in the possession of a Polish noble family but is now dispersed, presents the theme of Chosroes and Shirin⁵ (Fig. III).

All of these pieces represent a high technical attainment, and when allowance is made for the fragmentary condition and the wear of the velvets, one can credit them with having also had originally beauty as well as distinction. But the full quality of Ghiyath's achievement is much more adequately seen in two other hitherto unpublished signed pieces. One is a cloth of gold with a pattern, in shimmering shot violet freshened with outlines in clear yellow, on a majestic scale, a monumental double ogival lattice with sweeping lanceolate leaves and massive palmettes constructed from poppy blossoms and seed pods, emphasized with rapidly scrolled 'tchis. This forms the end panels of the cover of the tomb of Sheikh Sefi in the Mosque of Ardabil.⁶

The other signed piece, in the collection of Mrs. William H. Moore, of New York (Fig. IV), with another piece in a commercial collection and a fragment in the writer's collection, while less strikingly sumptuous, is an even more remarkable demonstration of weaving skill, for it shows in the same multiple cloth technique a pattern with animals and human figures, in scale and draftsmanship comparable to a miniature. The design, which is rendered in green, white and rose, is arranged in irregular compartments fitted together in a mosaic, a scheme of composition characteristic of certain types

¹ Published by F. R. Martin, *Figurale Persische Stoffe aus dem Zeitraum 1550-1650*, Stockholm, 1899; F. Sarre and F. R. Martin, *Die Ausstellung von Meisterwerke Muhammedanischer Kunst*, in München, 1910.

Thenceforth Ghiyath is mentioned in a number of articles and books dealing with Persian textiles.

² Martin, *op. cit.*, S. 14, n. 1 doubted the reading and suggested as alternative "Die Lösung der Inschrift 'Gijath Edden' scheint mir etwas problematisch. Ich möchte statt dessen vorschlagen amol Johanna sennah 1000', 'verfertigt von Johannes im Jahre 1000 (1592)'. " Martin's suggestion has been universally rejected and the reading *Ghiyath* stands unquestioned. Sarre, *op. cit.*, Bd. III, Taf. 198; Catalogue of the International Exhibition of Persian Art, London, 1931, Third Edition Nos. 364, 371.

³ Catalogue of the International Exhibition of Persian Art, No. 383.

⁴ Martin, *op. cit.*, S. 12, citing Sarre, *Führer durch die 81 Sonderausstellung im Kunstgewerbemuseum in Berlin, März, 1899*, and suggesting that Ghiyath was "möglicherweise der Name eines Verwalters an den königlichen Manufakturen"; Sarre, *op. cit.*, Bd. III, Taf. 191; Catalogue, International Exhibition of Persian Art, No. 396 D.

⁵ Catalogue of the International Exhibition of Persian Art, No. 383.
⁶ This important textile was sent to the Loan Exhibition of Persian art in Burlington House, London, 1931, by the Persian Government, but was, unfortunately, not exhibited. It will be published in colour in the forthcoming "Survey of Persian Art," edited by Arthur Upham Pope, published by the Oxford University Press.

GHIYATH, PERSIAN MASTER WEAVER

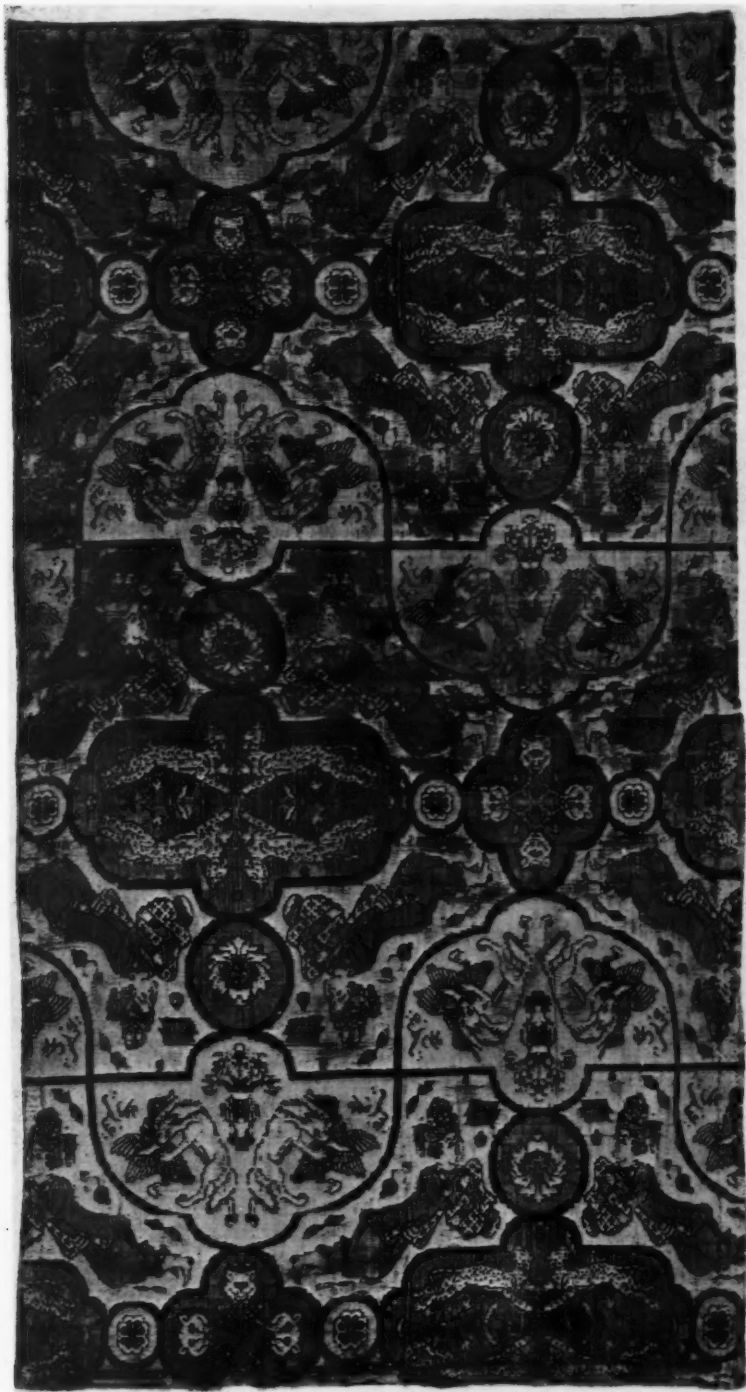


Fig. IV. SILK SIGNED GHIYATH
In the Collection of Mrs. William H. Moore, New York

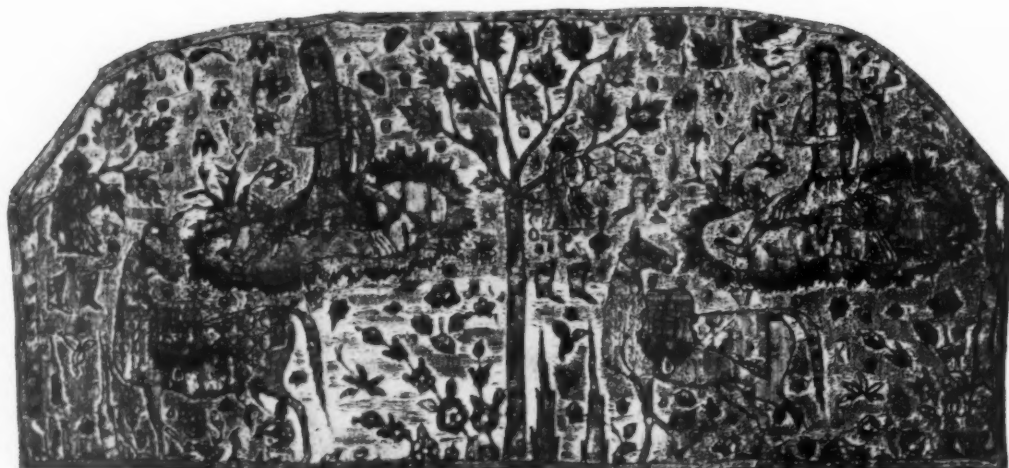


Fig. III. VELVET SIGNED GHIYATH. *In the Collection of Signor Adolfo Loewi, Venice*

of court carpets of the Safavid period, but hitherto unknown in textiles. The simplest motive consists of a palmette and lion mask; another has four cheetahs confronted and feet to feet; the third has a recumbent gentleman leaning on a cushion, his eyes cast down as if he were reading. The fourth has a fox seizing a goose. Is the gentleman perhaps reading the fable of the fox and the goose? For these fables, all of Eastern origin, were very popular in Persia at this time. In style the figure of the man corresponds to that of the late sixteenth century portrait miniatures, but it is smaller in scale (2½ in. long), intermediate in this respect between the multiple figure miniatures of the height of the sixteenth century and the Riza Abbasi school portraits.

In weaving, these last two pieces are little short of a miracle. No human fingers could manage even a passable approximation of the work to-day. Like most miracles, the basis is simple, the plain cloth weave such as is used for an ordinary handkerchief, but in silk. But there are, in the one case four, in the other three, of these cloths, all carried on at once and each intact, yet by no means separate, for not only do they pass back and forth through each other, now one colour, now the other coming to the surface to make the pattern, but actually two of them are made to co-exist on the same level, yet each keeping its own integrity.⁷ It is this latter trick which makes the elusive shot lavender tone in the tomb cover, for the separate cloths are blue and red, the lavender being the result of the two simultaneously on the surface, the other two that complete the fabric being a yellow cloth, and the one made up of the gold that solidly covers the ground and is woven with a white silk warp. Moreover, in the Moore piece not only do two of the cloths exist in the same plane, but a further complication of technique and modulation of effect is introduced by making in one area the warp predominate, in another the weft. And so gossamer fine are all of these cloths that despite their multiplicity, and even in the piece surfaced with gold, the whole tissue is as light as a breath and soft and pliable.

⁷ This technique has already been analyzed in another, but technically similar Persian example, by Miss Nancy Andrews Reath.

Such a range and variety of woven fabrics, differing so greatly, the one from the other, not only in technique but also in style, would have presented a sufficiently blind problem, but the question was still further complicated by the discovery a few years ago of an inscribed hunting carpet in the Poldi Pezzoli Museum of Milan, with the name Ghiyath given more fully, and with it a date: Ghiyath ud-Din Jami, and the date equivalent to 1521-2 A.D.⁸

The connection of this Ghiyath with him who signed the silks might have been dismissed on the ground that there could well have been two Ghiyaths in different branches of the textile craft in the same century, had not certain points of apparent stylistic relation seemed to link the two. And again the problem was further extended by the inscription on a silk in the Victoria and Albert Museum, with the more complete indication: Mu'ezz ud-Din, son of Ghiyath.⁹ This silk would, from the style, be assigned to the middle of the seventeenth century. Could two generations span the century and a quarter between the Poldi Pezzoli carpet and this silk? But if not, what then were the relations between these various people? Was "Ghiyath" just a shop designation? Moreover, the Poldi Pezzoli carpet is a type attributed, on quite well-established grounds, to North-West Persia, the region of Tabriz; whereas the Victoria and Albert silk is of the type assigned, by all the traditions of the informed Persians, to Isfahan. Did the family move, with the development of the new Safavid capital at Isfahan, modifying their style meanwhile, to meet changes in the court taste? Even in an interrogative form such suggestions could be only tentatively advanced, for there was no clue save the uncertain hints of internal circumstantial evidence.

Yet, ironically enough, while these controversies shifted now to one guess now to another, important information was already at hand, resolving at least some of the central confusions of the puzzle. For long

⁸ Arthur Upham Pope, *Un tappeto Perseano del 1521 nel Museo Poldi Pezzoli in Dedalo*, Vol. VIII, Milan, 1927, pp. 82 ff.; *Catalogue, International Exhibition of Persian Art*, No. 103.

⁹ T. W. Arnold, *Persian Stuffs with Figure Subjects*, II, in *Burlington Magazine*, Vol. XXXVII, London, 1920, p. 243.

GHIYATH, PERSIAN MASTER WEAVER

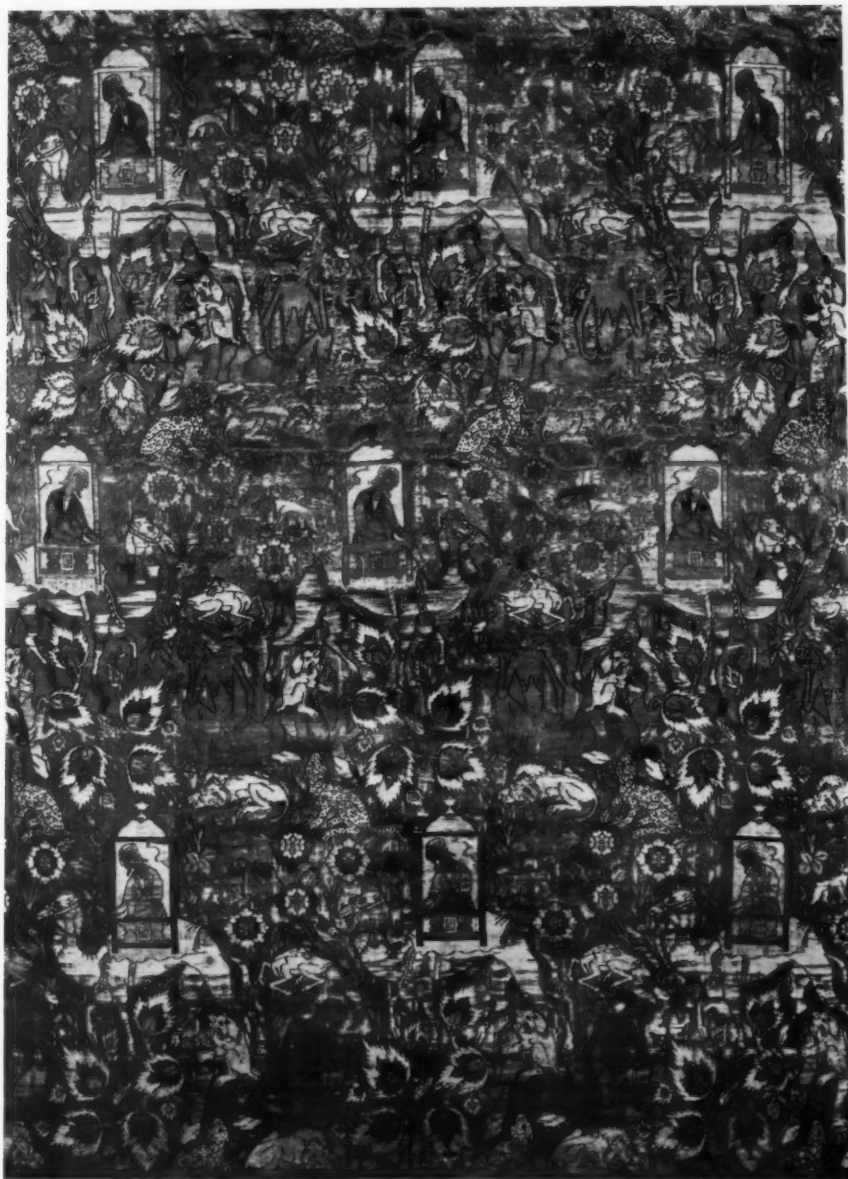


Fig. IV.
SATIN
PALLER NET
TOWEL

Dull red
ground,
design in beige
with touches of
dark blue and
Saffron

before any of Ghiyath's signed work was found, his fame as a weaver and a few bits from his history had been ferreted out of documents by an Orientalist, only to be overlooked when the work itself came to light.¹⁰

Tahir Naṣrabadī in his *Tazkirah* tells how he once took a piece of *mushajjar*—a type of figured silk fabric—to Shah Abbas. A courtier standing by, in praising the fabric, admired especially a bear, one of a number of figures that appeared among the trees. Ghiyath, who was of no mean literary attainment also, replied in a quick impromptu verse: "The gentleman looks

chiefly at the bear. Each looks at his own likeness," an audacious sally, showing how strong a position Ghiyath had at court, for to the Easterner the bear is a figure of stupidity. And Abul Fazl, telling how a constant check was kept on the fluctuations in value of the fine fabrics in Akbar's storehouses, notes as the most striking example of depreciation that he can cite that "a piece woven by the famous Ghiyath i Naqshband may now be obtained for fifty muḥurs, whilst it had formerly been sold at twice that sum."¹¹ Yet even this depreciated price came close to outstripping that of any other silk in the inventories, while the original price of

¹⁰ H. Blochmann, Translation of the *Ain-i-Akbari* by Abul Fazl 'Allami, Vol. I, Calcutta, 1873, p. 616.

¹¹ Blochmann, *op. cit.*, p. 88.

100 muhurs surpassed all textile values except those of the richest and finest gold woven velvets from Yazd.¹²

The qualification "*naqshband*," which Abul Fazl gives Ghiyath, is expressive of his professional status, for it meant a craftsman who made *kincobs*—silks with inwoven patterns usually enriched with metal thread—into the design of which there entered figures (*naqsh*). Such a designation was evidently regarded as highly honourable, for Sultan Kwajah of Bukhara also was known as "*naqshband*," even after he had left the loom and become philosopher and saint and member of Akbar's court.¹³ The textiles themselves were also called "*naqsh*," and in various forms the term entered European vocabularies: *nac*, *nak*, *naque*, *nacchi*, *nachetti*, *nax*, *nacis*, or even, in an amusing distortion, *narcisse*. Marco Polo found *nac* being made in both Baghdad and Tartary,¹⁴ while Ibn Battuta speaks of it as being made at Nishapur,¹⁵ although by that time it was also being imitated even in Italy.¹⁶ The word was still in use in the seventeenth century, for Queen Anna's "New World of Words," in 1611, defines it as "a kind of slight silk woven stuff";¹⁷ and even to-day it persists in Persia in the name "*naqdeh*," which is used to designate the small figured, compound cloth woven silks with a solid surface of flat gold strips, in which the pale pink and blue hunters, rose bushes, parakeets and seated princes seem to be imbedded. Moreover, the term travelled also in the opposite direction, arriving in China as *na-shi-shi*,¹⁸ meaning a kind of gold "brocade," while *nishiki* is the usual Japanese term for the polychrome compound figural silks introduced into Japan from China and Korea.

Ghiyath, though evidently he was brought up to the court workshops by his royal patron, was born in Yazd,¹⁹ and the multiple cloth weaving seen in the Sheikh Sefi piece and in that in Mrs. Moore's collection is typical Yazdi work. The fame of Yazd for finesse in weaving was already centuries old. First the city appears, in the tenth century, as a centre for fine cotton garments, which were, as Istakhr (A.D. 951) puts it, "highly prized everywhere."²⁰ Three centuries later, however, it is an especially high grade of silk that is being made there and exported, notable, Kazvini (A.D. 1275) says, for both its beauty and its durability.²¹

At about the same time Marco Polo (1254-1323) made a similar comment: "A species of cloth of silk and gold manufactured there is known by the appellation of Yazdi, and is carried from there by the merchants to all parts of the world."²² And from that time on a succession of travellers and merchants note the importance of the industry,²³ until in the time of Shah Abbas

it produced the most costly of all the gold enriched velvets as well as many other expensive materials, and even to-day in Persia some of the handsomest seventeenth-century textiles are recognized as Yazd workmanship, including a very distinguished type of brocaded double cloth.

So Ghiyath was the culmination and supreme example of the textile tradition of his native city. Naturally, he could hardly have personally woven every stuff credited to him. But he must have made the design, calculated and supervised the setting of the loom, chosen the colours and watched with exacting supervision the progress of his workmen. He was, in short, in every sense the Master, and as such quite fittingly signed even that which was actually fashioned with collaboration.

To those who have been interested in Persian textile design it is something of a shock to find that Ghiyath was a member of the Court of Shah Abbas (ruled 1589-1627), for Ghiyath's silks have usually been assigned to the sixteenth century, even to the middle of the sixteenth century, to the reign of Shad Tahmasp. And, indeed, when compared with the usual recognized Shah Abbas fabrics, Ghiyath's style does seem to be earlier and purer. But Ghiyath must have been already famous when brought to the court, and, therefore, a man of a certain age. Moreover, the liberties he took with the courtier who praised too persistently the bear, suggest that the weaver may have been an old and hence indulged man. This would mean that his productions, including even his signed work, such as the Sarre velvet, might go back to, perhaps, 1570-1575. This is, of course, only hypothetical, but it is somewhat borne out by the high value his work had attained and already partially lost by the time the *Ain-i-Akbari* was written, about 1599.

But even granting that he was an old man about 1600, he obviously could not be the Ghiyath who signed the Poldi Pezzoli carpet in 1521-2. It is, however, quite possible that that was his father. If so, it would mean that the family had made a succession of moves. First, since the artist of the Poldi Pezzoli hunting carpet is called Ghiyath ud'-din *Jami*, they must have moved from East Persia to the Tabriz district. The carpet, judging from the well-defined style, was produced there, but before Ghiyath *Naqshband* was born they had moved to Yazd. This Ghiyath then moved to Isfahan, and his son continued to practise there. This would be quite reasonable, for while Tabriz had been a great textile centre, the industry there seems to have languished when the court moved away, so that a textile family would be apt to shift its residence. Moreover, the Sheikh Sefi tomb cover follows a style, rather exceptional, of which the predecessors are very probably of Tabriz origin, and that this particular type of cartoon was carried on in the family as a tradition is strongly suggested by the fact that the Mu'ezz ud-Din silk in the Victoria and Albert Museum represents another, obviously later and markedly inferior version of the same idea.

Other weavers of the period of Shah Abbas²⁴ and of the succeeding generations have left signed samples of their work, sometimes a single piece, in other instances several varied examples; but none approaches Ghiyath either in the range and finesse of weaving skill, or in the grace, ingenuity, charm and textile fitness of the designs.

²⁴ Arnold, *op. cit.*, cites those best known. A more complete list is given in the forthcoming Survey of Persian Art.

¹² Blochmann, *op. cit.*, p. 92. ¹³ Blochmann, *op. cit.*, p. 423, n. 2.
¹⁴ Francesque-Michel, *Recherches sur le Commerce, la Fabrication et l'Usage d'étoffes de soie, d'or et d'argent et autres tissus précieux en occident, principalement en France, pendant le Moyen Age*, Paris, 1852, T.I, pp. 261 ff.

The *Yüan ch'ao pi shi* (1240) also lists *nakhut* and *nachidut* as products of Bagdad, these being the Mongol plurals for, respectively, *nakh* and *nachid*, suggesting that there were two variants of the type. E. Bretschneider, *Notices of the Medieval Geography and History of Central and Western Asia*, London, 1876, p. 214.

¹⁵ Francesque-Michel, *loc. cit.*; also, Victor Gay, *Glossaire Archéologique du Moyen Age et de la Renaissance*, T. II, Paris, 1928, p. 156.

¹⁶ Francesque-Michel, *loc. cit.*; Gay, *loc. cit.*
¹⁷ Berthold Laufer, *Sino-Iranica, Chinese Contributions to the History of Civilization in Ancient Iran* (Field Museum of Natural History, Publication 201, Anthropological Series, Vol. XV, No. 37, Chicago, 1919, p. 495 f.).

¹⁸ Bretschneider, *loc. cit.* ¹⁹ Blochmann, *op. cit.*, p. 616.
²⁰ 153, 17 cited by Paul Schwarz, *Iran im Mittelalter nach den Arabischen Geographien*, Bd. III, Leipzig, 1912, S. 163.

²¹ Schwarz, *loc. cit.*
²² The *Travels of Marco Polo*, Revised from Marsden's Translation and Edited with Introduction by Manuel Kemroff, New York, 1932, p. 41 f.

²³ Barbaro (1487), fol. 148, cited Gay, *op. cit.*, p. 183; *Histoire de Paolo ovio* (1514), T.I, p. 299, A, E, and p. 305, B.

BOLOGNESE DRAWINGS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

BY ENRICO MAUCERI

THE recently rearranged collection of drawings in the Bologna Gallery was given a first notice in connection with the precious sketches in sanguine by Agostino Carracci, some of which were used for the famous painting of the "Communion of St. Jerome"; and was then dealt with in a succinct, but sufficiently explanatory, account of various examples it comprises by the Bolognese masters of the seventeenth and eighteenth centuries.²

It is the beginning of an æsthetic re-valuation which has to a certain extent been consecrated by the exhibition of Italian drawings in Bucarest which closed a few months ago.

And now I propose to speak of some other drawings by Bolognese painters, or painters considered Bolognese either on the strength of long-extended domicile or of artistic education received within the walls of Bologna.

First of all I must mention two pen drawings (Figs. I and II) by Guercino which give the measure of his great talent. This brilliant master is not only forceful in the rendering of the human figure, especially in the first swift notation, but also proves himself a very sensitive, synthetic landscapist whose incisive stroke, whose chiaroscuro, and whose swift, nervous line leaves profoundly significant marks, evokes life, and stimulates thought.³

The sepia colour stands out strongly against the white ground; and the old, almost leafless tree-trunks by the rocks which flank the old encircling wall diffuse the hushed silence engendered by solitude and sadness.

This large drawing was once attributed to the old Benedetto Gennari, who was Guercino's master, but must now be ascribed to the great painter himself. The modest older artist could never have come within measurable distance of a work so beautiful in conception and in execution.

¹ E. Mauceri: "Resurrezioni artistiche bolognesi." ("Il Comune di Bologna," No. 5, 1930.)

² E. Mauceri: "La raccolta di antichi disegni nella Regia Pinacoteca di Bologna." ("Bollettino d'Arte," Ministry of Education, 1931, page 560.)

³ A. de Rinaldis: "Di alcuni disegni del Guercino." ("Bollettino d'Arte," April, 1931.)



Fig. I. LANDSCAPE BY GUERCINO



Fig. II. HERMIT PRAYING BEFORE THE CROSS
By Guercino



Fig. III. SKETCH BY GUIDO RENI FOR "ST. MICHAEL OF THE CONCEPTION" IN ROME

Beside this drawing must be placed the other pen drawing of a hermit praying before a cross. Here again the same treatment of foliage, the same serpentine movement on the ground, but with an increased sense of solitude in the landscape which holds that single figure of the kneeling hermit with his pilgrim's staff.

A first idea for the "St. Michael of the Conception" in Rome is to be found in the very summary sketch by Reni, on which appears the name "Guido" inscribed with a pen, and upon the authenticity of which there cannot be the slightest doubt. (Fig. III).

Francesco Albani reveals his derivation from the Carracci, and particularly from Annibale, in the "Crown of Thorns" (Fig. IV), a pen and ink drawing in which the resigned features of the Saviour are seen between the three henchmen, of whom the one who places the Martyr's crown upon His head is the most robust and brawny. The drawing, executed, like the two preceding, and those which follow, on white paper, carries with it a sympathetic expression of opinion by the painter Donato Creti, who vouches for its authenticity.



Fig. IV. "CROWN OF THORNS."

A pen and ink drawing by Francesco Albani



Fig. V. ST. CATHERINE OF ALEXANDRIA
By Giuseppe Maria Crespi



Fig. VI. THE SUPPER AT EMMAUS
By Giuseppe Maria Crespi



Fig. VII. PEN AND INK DRAWING

By Giuseppe Maria Crespi

Before passing into the eighteenth century, the two large and very beautiful drawings by Giuseppe Maria Crespi, called "lo Spagnolo," lead us back to the synthetic and expressive power of Guercino, to whom he owed so much: a tissue of line on which the sepia washes assume almost the characteristics of a painting in the efficiency of their chiaroscuro.

Here is St. Catherine of Alexandria in her regal attire (Fig. V), erect and attended by other women, extending her hand, whilst the Virgin, seated among the other group of women, is intent upon pressing her breast to give nourishment to her Divine Infant. The moment of the mystic Betrothal is approaching. And this most ingenious artist, who has all his contemporary compatriots' understanding of classic art, and at the same time that of perspective, indicates an architectural background with a temple and cupola among trees and towers, but does not finish it, so that one is left with a keen desire for fulfilment.

The other drawing, the "Supper at Emmaus" (Fig. VI), combines admirable effects of plasticity in the surprise of the two figures jumping up from the seat before the evanescent apparition of the Saviour who, shadow-like, vanishes after the miracle.

Yet another drawing by Crespi (Fig. VII), again in pen and ink, deserves special attention: a despairing man who in his grief holds his head in his hands, beside two other figures—a scene suggestive of some obscure tragedy.

A different, very different, temperament, is that of Donato Creti, the idyllic evocator of rustic peace and of erotic mythological scenes—a very precise analytical draughtsman, meticulous in the rendering of every detail.

His pen drawings give proof of this minute technique, as may be seen from the landscape enlivened with figures (Fig. VIII).

Donato Creti loves the beauty of Nature and the sweetness of rural life; he likes to record the Virgilian serenity of the country and all that brings joy into life.⁴

Another great artist of the Bolognese

eighteenth century is unquestionably Vittorio Bigari.⁵ He excels in perspective and in the representation of the human figure, and is the decorator of the beautiful eighteenth century palaces of his Bologna and of other cities that had the good fortune to secure his services. His tempera paintings, some of which belong



Fig. VIII. LANDSCAPE WITH FIGURES

By Donato Creti

to the Bologna Gallery, are marvellous examples not only of scientific perspective, but also of tasteful liveliness in the rendering of the figure.

The two drawings here reproduced, executed in pen and ink, with slight sepia washes and heightened with white of lead, represent

⁴ E. Mauceri: "Donato Creti." ("Il Comune di Bologna," November, 1930.)

Caterina Alcsuti: "Donato Creti." (In the same review, No. 9, 1932.)

⁵ E. Mauceri: "Vittorio Bigari." ("Il Comune di Bologna," September, 1930.)



MADAME SUGGIA

(In the Tate Gallery)

By Augustus John, R.A.





Fig. IX. SCENE FROM OVID'S "METAMORPHOSES"

By Vittorio Bigari

two episodes from Ovid's "Metamorphoses" (Figs. IX and X), namely, Iside who, on her mother's pleading, changes Ifi into a boy to save her from her father's fury, and Niobe, who sees her sons struck by the anger of Diana and Apollo.

These two compositions, full of movement and life, with their surrounding festoons, appear to be beyond doubt preliminary sketches prepared by the painter for a great decorative scheme to be carried out in some patrician reception room in the town. On the reverse side are some incipitions, explaining the argument of the Metamorphoses. They appear to be in the artist's own handwriting.

Finally, another champion of the beautiful

Bolognese settecento, though in its decline, is Gaetano Gandolfi, the respected head of a family of artists, who worked diligently at Bologna, recalling Tiepolo by the liveliness of his colouring. Gaetano Gandolfi educated his soul in Venice and developed his spirit in Bologna and in the beautiful lagoon city. His pencil and pen drawings are distinguished by striking facility and fluency.

Among those owned by the Bologna Gallery I must mention a group of four pieces: the "Rape of Proserpina" powerfully expressed by the tempestuous movement of the horses; and, in an entirely different mood, a sweet figure of a young girl of exquisite grace, and suggestive of life (Fig. XI)—a drawing worthy of a great painter.



Fig. X. SCENE FROM OVID'S "METAMORPHOSES"

By Vittorio Bigari

APOLLO



Fig XI. STUDY OF A GIRL'S HEAD

NEW LIGHT ON BYZANTINE PORTATIVE MOSAICS

BY E. TALBOT RICE



Fig. I. MINIATURE MOSAIC. MADONNA AND CHILD. Dated 1115. In S. Maria della Salute, Venice
Photo, Bohn



Fig. VI. MINIATURE MOSAIC. ST. JOHN CHRYSOSTOM. Formerly in the Monastery of Vatopedi, now in Nélidoff Collection. XIIIth century

THE number of miniature mosaics that have come down to us from the prosperous days of the twelfth century, or even from the early Palæologue period, is very small, and it hence seems of interest to publish here for the first time a photograph of a fine Virgin and Child which is preserved in the church of Santa Maria della Salute at Venice, especially as the example is practically the only one which we know that is in any way exactly dated (Fig. I).

The mosaic, which measures 4.2 in. by 2.85 in., is encased in a nineteenth-century altar piece in the sacristy. It has been mentioned by various writers on the minor arts of the Byzantine Empire,¹ but Lorenzetti, in his guide to Venice, is the only one to quote an inscription on the back which states that the mosaic was made by one Theodosius in 1115 and was presented to the Emperor Manuel I (1143-1180).² It was then kept in Saint Sophia at Constantinople until the Latin conquest (1204), when it was brought to Venice and presented to the church there by a nobleman, Malteo Bon.

¹ Dalton, *Byzantine Art and Archaeology*, p. 432. Durand, *Annales Archeologiques*, XXI, p. 102, etc.

² Guille Lorenzetti, *Venezia*, p. 502.

The figures depicted are the Virgin and Child. The former is clothed in a purplish garment, the high-lights picked out in white, in the manner which is usual in Byzantine painting of the middle and later periods. On her left arm the Virgin supports the infant Christ; her right hand is laid across her breast, ready to touch the outstretched arm of the child. His left hand holds a parchment roll, a feature which is usual in Byzantine iconography of the eleventh and twelfth centuries. The type of Virgin is that known as "Hodegetria." The halos, which are treated as ornamental features, are carefully executed in white, gold and red. That of the Virgin is unusually large, and it almost fills the upper part of the panel, only just leaving sufficient space on either side for the usual inscription ΜΡ ΘΥ (Μήτηρ Θεοῦ). Above the head of the Christ are the letters IC XC, in two lines, while balancing them, on the other side, are four letters which are difficult to read, but which Muntz renders ἡ 'Ελεούσα.³ The mosaic, which is actually in an excellent state of preservation, is unfortunately overlaid with a thick coat of dirt, so that it is impossible

³ *Les mosaïques byzantines portatives*, in *Bulletin monumental*, vol. 52.



Fig. II. MINIATURE MOSAIC. St. ANNE AND THE MADONNA. Monastery of Vatopedi, Mount Athos. XIIth century

to appreciate the full richness of the reds, blues, browns and purples, which, together with white and black, are the colours used.

The inscription on the reverse quoted by Lorenzetti is important, for it dates the mosaic without question to the year 1115. This is of considerable interest, for exactly dated examples of this art are few and far between, and the dating of miniature mosaics on stylistic grounds alone is no easy matter. In the light of this authentic date, however, a certain elaboration of what has already been written on this subject seems possible. We see in the Santa Maria mosaic very bright and severe high-lights, consisting of a series of single, stripe-like bands of white, each of which is only one cube in width. It has, moreover, a certain distinct style, which suggests affinities with two other examples of the same art, both of them preserved on Mount Athos. The one, in the monastery of Vatopedi, bears St. Anne, standing full length in the manner of the Virgin, with the child-madonna on her arm (Fig II). The other, bearing a standing figure of our Lord, is in the monastery of Esphigmenou (Fig. III). Both have hitherto usually been dated in the eleventh or twelfth century.⁴ Yet both are so closely akin to the Venice example that it would seem to be perfectly safe to assign them definitely to the first quarter of the twelfth century. The frame of silver-gilt repoussé work which surrounds the Vatopedi mosaic may also be of this date, though at first sight it would seem to belong to the Palæologue period.

⁴ The St. Anne is assigned to the XIth century by Schlumberger, *Epopée*, II, p. 12, and to the XIth or XIIth by Dalton, *B.A. and A.*, p. 433.

In all three cases the work is very minute and of a distinctly individual character, which can best be seen by comparing the reproductions published here. The sudden bands of white which are used for the high-lights are quite different from the more gently contrasted areas of light and shade attained by a gradation of tesserae over several successive rows, which we see, for instance, in the superb Annunciation in the Victoria and Albert Museum (Fig. IV). This is usually assigned to the early fourteenth century on the grounds of its affinities with the mural mosaics in the former church of the Chora, now Kahrieh Djami, at Constantinople (1310-20).

Two of the most famous portative mosaics in existence, the Crucifixion in the Kaiser Friedrich Museum at Berlin, and the two panels showing the twelve feats of the Church in the Opera del Duomo at Florence, would seem to occupy a position midway between the two groups, for we see in them both the lining in white and the more careful modelling which appears in the Victoria and Albert Museum example. The Berlin mosaic has hitherto been differently dated by different authorities, Orsi assigning it to the eleventh or twelfth century, and the compilers of the catalogue of the Byzantine exhibition at Paris to the thirteenth.⁵ The Florence mosaic is usually assigned to the fourteenth century. In the light of the information which the dated example at Venice

⁵ Paolo Orsi, in *Studi Bizantini*, Naples, 1924. Vollbach, Salles, Duthuit *Art Byzantin*, Pls. 73, 74, and p. 69.



Fig. III. MINIATURE MOSAIC. STANDING FIGURE OF CHRIST. Monastery of Esphigmenou, Mount Athos. XIIth century. Photo, Hautes Etudes



Fig. IV. (Above) MINIATURE MOSAIC. THE ANNUNCIATION. XIVth century.

By courtesy of Victoria and Albert Museum

Fig. V. (Right) THE MADONNA AND CHILD AND TWELVE SAINTS. In the Stoclet Collection, Brussels. XIth - XIIth centuries.

Photo, Giraudon

throws on the question, it would seem that the later date is by far the more probable for the Berlin Crucifixion.

It would seem, in fact, that the severe lining is to be found in works of the twelfth century or earlier, whereas the more carefully graduated tones appear in the thirteenth and are fully developed by the fourteenth century. A panel in the Stoclet Collection, the Virgin and Child in the centre, surrounded by twelve Saints, thus falls clearly into our earlier group, and can be assigned with confidence to the twelfth, if not even to the end of the eleventh century (Fig. V). It was shown in 1931 in the Byzantine exhibition at Paris. A fine mosaic bearing the Virgin and Child, in the monastery of Chilandari on Mount Athos, is also apparently early—it is probably to be assigned to the twelfth century—while one showing St. Nicholas, in the monastery of Stavronikita, must belong to much the same date. The work of the face, the

only part which is visible to-day, as the remainder is covered with a worked-metal casing of recent date, is fine and neat, and shows a close similarity to that of the Virgin in the Stoclet Collection. The important mosaic of St. John Chrysostom, formerly at Vatopedi, and now in the Nélidoff collection is again definitely to be assigned to the twelfth century (Fig. VI), while the mosaic of the Pantocrator in the Kaiser Friedrich Museum at Berlin is also early. The small, but once very fine, Crucifixion in the monastery of Vatopedi is too battered to permit any attempt at exact dating, anyhow from a photograph.⁶

* * *

If the criteria here put forward for the dating of miniature mosaics are to be relied upon, there can be little doubt that we may discern here the same trend which characterizes the rest of Byzantine "painting" from the eleventh to the fourteenth centuries, namely, a gradual softening in feeling and expression. We can distinguish, in fact, the birth of a new aim, the striving after a new ideal; and in this art, which we must for ever know but very imperfectly, so scarce are the monuments, there appears nevertheless that subtle change which we are just learning to discern in the painting and in the mural mosaics of the twelfth and subsequent centuries all over the Byzantine area.

⁶ It is reproduced by Kondakov, *Monuments of Christian Art on Mount Athos* (in Russian) Pl. 13. On Pl. 14 he gives the Stavronikita St. Nicholas, and on Pl. 15 the Chilandari Virgin and Child.



IN CÉZANNE'S COUNTRY

BY H. GRANVILLE FELL



PORTRAIT BUST OF
CÉZANNE,

set up in the garden of
the Château Noir, one of
the painter's retreats

*Photographs by
KARDAS, PARIS*

EARLY summer! After a night of stars, the stainless day! An hour's motoring northwards from Marseilles in the exhilarating Provençal air, the slight gradient taken easily, and on the soft breath of a Mediterranean wind are wafted the most pleasurable anticipations. At Aix we are 650 ft. above sea level, and the freshness of the morning, which comes to us "gently o'er a perfumed sea," is laden with the additional scents of wild thyme, of gorse, of rosemary and lavender, a symphony of sweet smells, healing and grateful to the senses, but alack! without the obligato of bird song we are accustomed to in our northern climes. You will listen in vain for the silvery chime of the lark, or the mellower fluting of the thrush. The meridional peoples have a more gastronomic than musical interest in the Provençal bird orchestra, and the markets of Marseilles must be supplied. For music in this country we must endure the ear-aching chirp of the cicada, which sometimes renders the heat of the day a torture.

From the Alpilles to the sea, and from east to west, the sky burns with an intense and inextinguishable blue, the most vivid of colours to be seen in the bleaching sun of the Midi,—and most intensely seen in spring-time when the almond trees are in flower.

In this delectable region Cézanne spent the most impressionable and the most productive years of his life. His idiosyncrasy was saturated with the Provençal atmosphere. The museums of Paris were his ruin.

In Paris his thoughts turned towards Aix, and back to Aix he went after each disappointment and defeat. His mother earth never failed to strengthen and refresh the discomfited hero. For this he has been called the Antaeus of painting. His is the penalty of those who strive with the gods. Despite all that has been said and written in defence of his "machines" and his futile emulation of the masters of figure composition, Cézanne's strength and his chief claim to glory is to be found in those Provençal landscapes in which he has succeeded so admirably in imprisoning the native hues of the soil, smouldering and rich as if ready to burst into flame; of the iron-ored rocks which impregnate the thousand rills of Aix, of the citreous greens, of the lush viridian depths in the water-courses which relieve the arid spaces where the sparse grey-green of the olive shrivels in the full glare of the sun. There is nothing of second-hand vision here. Nature had communicated this gift to him at birth. The colour of Provence ran in Cézanne's blood. His own portraits have the features and the colouring of a Provençal rock.

The part of the country we have already traversed is verdurous and fertile, but beyond Aix the landscape shows more rugged and austere. Ravines and gorges intersect the hills which rise ahead and descend again towards the valley of the Durance. To the north-east we descry the pyramid of Sainte-Victoire, the mountain now as consecrated to Cézanne as the cone of Fuji-Yama

IN CÉZANNE'S COUNTRY

to the artists of Japan. Abrupt and solitary it stands, and though of no great height, its 3,000 ft. form the dominating feature of the landscape. Our eyes continually turn to and are held by it. In the plains of Pourrières about Mont Sainte-Victoire, history informs us, was fought the final battle in France against the Cimbri and the Teutons, who were overthrown by Caius Marius, B.C. 102.

is a tablet bearing the following inscription: "*Cet atelier fut élevé par Paul Cézanne. Il y travailla jusqu'à son dernier jour. A Paul Cézanne. Le Pays d'Aix et La Provence. Société Paul Cézanne. MCMXXV.*"

Fame is indeed incalculable. In 1907, the year after Cézanne's death, M. Jules Charles-Roux, the historian of Provence, who took such pride and delight in his country



MONT SAINTE-VICTOIRE



SCENERY OPPOSITE CHÂTEAU NOIR, OFTEN PAINTED BY CÉZANNE

A little outside the town of Aix to the north-west lies the estate known as "Jas de Bouffan" (place of high winds). This was the property of Cézanne *père*, acquired as a result of his successful banking operations in the Rue Boulegon. It is situated upon a hill amid beautiful surroundings, and consists of a fine eighteenth-century château of some size, enclosed within its own park, and a farm. The lower windows of the château are barred, but above one may see the window of Cézanne's studio projecting above the roof. As a young man Cézanne spent much of his time making studies of the fine trees, and painting in the precincts of the park, often playing truant from his father's office. In the house itself he covered some of the walls with allegorical figures representing the seasons, and in the spirit of the youthful *farceur*, and perhaps a little boastfully, would sign them with the name of Ingres.

Later, in order to have more solitude and independence, Cézanne built for himself, some distance away, the small house and studio now known as the *Pavillon Cézanne*. Almost hidden amidst cypresses and thickets of brushwood, near the summit of a hill it stands, a little square building with its Provençal roof, containing remains and personal relics of the painter reverently treasured by the present occupant. Among these are an easel, a painting table with brushes and a lay-figure in the identical costume, overcoat and broad-brimmed hat, worn by Cézanne during his pilgrimages in the neighbourhood. Along the walls are shelves holding flasks and oil-bottles, plates, crocks and other articles of pottery, used on occasion by the painter for his still-life studies. On one of the walls hangs a large crucifix. From the windows of this large and well-lighted room we look down upon the town of Aix, and beyond it may be seen the road towards Tholonet. Far away, to the left, one gets a glimpse of Sainte-Victoire, a gray-blue stain upon the horizon. And below, flanking the front doorway,

and did so much to advance the fame of it—the friend moreover of Frédéric Mistral and of so many poets and painters of the district—published a little book on Aix-en-Provence (one of the *Bibliothèque Regionale*) without so



ENTRANCE TO THE PAVILLON CÉZANNE, WITH INSCRIPTION



LOOKING FROM CÉZANNE'S STUDIO WINDOW
IN THE PAVILLON CÉZANNE



FAÇADE OF THE "JAS DE BOUFFAN"
The studio window may be seen above

much as the faintest allusion to Cézanne's existence. In a chapter entitled "*Les richesses d'art et les gloires Aixoises*" there is an imposing list of local celebrities, but no sign of "The Master." Still more noteworthy is the omission in the same author's "*Souvenirs du Passé*" (1906), a large quarto, copiously illustrated and dealing specifically with the "*Cercle Artistique de Marseilles*." Not a syllable upon Cézanne appears anywhere—he had not even been presumed to exist. I need hardly remind readers of *Apollo* that in Aix, at the time of his death, Cézanne was regarded as a harmless lunatic, and that his stock, as an artist, was at zero. The miracle of "canonization" has happened since.

Besides the *Pavillon Cézanne* the painter had another retreat, the *Château Noir*, half-hidden in the woods, a spot to which he could retire for the night after working all day in the open air and when he was too tired to return to Aix. A sandy and secluded path leads to the door by a route not easy to find. The present owner, who is old enough to remember Cézanne very well, shows a moulded bust of the painter executed by his daughter from memory and set up in the garden shortly after his death. When Cézanne had wandered too far he was content to pass the night in a peasant's cottage or even in a stable. The devoted landscape painter, who strove so earnestly all his life "*d'exprimer sa petite sensation*," was profoundly religious and doubtless often comforted himself with thoughts upon the greatest of all nights in a stable.

From the terrace of this retreat Cézanne looked out upon a landscape of truly classical aspect. The valley extending to Mont Sainte-Victoire is dotted with cypresses

and olives, and watered by silver streams near which repose flocks with their shepherds and guardian dogs. Though Provence has no bird song, it is the land of the Troubadours. It is a lyric in itself; the very air sings. In the plains the hot air is vibrant with the ceaseless stridulation of the grasshoppers. The shepherds who go to the mountains hear the tinkle of the *grelots*, the bleating of their flocks and the barking of their dogs answered by the fiercer baying of the farm dogs in the valley. But at times there is a strange stillness in the air. It is the hour before the *tramontane* comes down in all its malice, and then it is another matter.



THE PAVILLON CÉZANNE

BOOK REVIEWS

CATALOGUE DE LA COLLECTION D'ARMES
ANCIENNES EUROPÉENNES ET ORIENTALES
DE CHARLES BUTTIN. Edited by FRANÇOIS BUTTIN.
(Rumilly, Hte Savoie).

Here is a monument of filial piety creditable alike to father and son. The editor may rest content that he has successfully achieved the end he had in view in posthumously compiling this excellent *catalogue raisonné* from the manuscript notes left by his illustrious father. The hand indeed is the hand of François Buttin, but the voice is that of Charles. From this catalogue it is evident that the deceased *archéologue ès-armes*—the term, I fancy, is a felicitous creation of his own coining—possessed not only the faculty of inspiring love and reverence in his family, but of communicating to his son the very colour of his own mind in dealing with a subject peculiarly his own. As a result the catalogue is, within its limitations, well nigh perfect. Unlike his friend Georges Pauilhac, the well-known armour-collector, Buttin never possessed great wealth or much leisure. He had upon his shoulders during most of his life the cares and responsibilities of a large family, of professional, civic and social obligations, to say nothing of a vast correspondence. His wide and profound archaeological and historical studies, his numerous publications (many of them monuments of all-round erudition) were in the main the fruits of his "spare time," often contrived by denying the just claims of rest and sleep; yet in the department of knowledge he had made his own, he was by international consent acknowledged as standing in the very front rank.

Buttin's own personal collection of weapons—of defensive armour the proportion is small—could not in the nature of things be expected to compete in the rarity or splendour of its European section with that of many a mere dilettante of wealth. Where the collection as a whole is really remarkable is in its comprehensive character. He was hardly less interested in exotic and even savage *qua* weapons than in the masterpieces of European craftsmanship. Pieces whose interest for others is usually in the main ethnological engrossed his attention both as having their appointed place in the evolution of human armament and for the light they cast upon the methods employed in the course of our own civilization. What his own learning and practised eye could make of seemingly commonplace material the present catalogue sufficiently reveals.

The collection, in the light this throws upon it, can only be described as encyclopædic. Nor does it lack, among the European exhibits, items of real importance—artistic, historic or archaeological. His few published articles casting wholly new and unsuspected light upon capital pieces in the oft-catalogued Musée de l'Armée show of what he was capable when the material was worthy of his unique powers of research and observation. He left a number of unpublished articles behind him at his death, in varying stages of completion, many embodying further studies into the contents of that great museum. Dare we hope that it may not be many years ere these too are published for our enlightenment? We who have gratefully followed his work know that we cannot afford to lose

anything that he committed to paper—never without prolonged study and mature reflection. F. M. K.

HENRI GAUDIER-BRZESKA, 1891-1915. By HORACE BRODZKY. (London: Faber & Faber Ltd.) 10s. 6d.

On June 5th, 1915, Henri Gaudier was killed in action at Neuville St. Vaast at the age of twenty-three. He was already an exquisite draughtsman and in spite of (or because of) endless experiments was rapidly developing into a great sculptor. Since the date of his death no less than three books have been written purporting to give an account of his life and work. The first was by Mr. Ezra Pound, who knew him well during a period in which he was flirting with abstract art, and his book concerns itself chiefly with that phase of his short career. Then there appeared in 1931 a volume entitled "Savage Messiah," by Mr. Ede, who never met Gaudier-Brzeska, consisting mainly of the private correspondence of the young artist with his reputed sister, Sophie Brzeska. To anyone who knew Gaudier well, this correspondence did scant justice to him, although doubtless it made a very readable book. Mr. Horace Brodzky has just published the third life of Gaudier, and as he knew him intimately during some of the years of his struggles with poverty, he is able to give a more complete account of his friend than the previous authors.

On the other hand, even this book seems to miss much of the artist which was well known to his other friends, for it deals entirely with his "home" surroundings and emphasizes too much his pose of hatred of civilized life.

Mr. Brodzky says, for example: "Having none of the social graces and continually referring to clean, well-dressed and mannered people as 'bloody bourgeois,' Brzeska mostly made a hash of things when he did go anywhere where cleanliness, comfort and courtesy were concerned and expected."

The author also tells us of an incident when Gaudier, after setting out to dine with him in a Soho restaurant, firmly declined to enter the building because he saw that tablecloths were used in the establishment!

One need not doubt this side of Gaudier's character, but it is not complete. The present writer, who knew him well, saw him in several private houses where he was a frequent guest, always found him not only clean and well behaved, but also well mannered at meals; and he was quite at home with a white tablecloth!

At the same time one must admit that Mr. Brodzky's account of Henri Gaudier as an individual is very interesting and, on the whole, accurate, and his references to Sophie Brzeska seem to do more than justice to that strange personality.

In discussing the artistic achievements of the young sculptor Mr. Brodzky is at his best, and is on much firmer ground than previous writers. He makes it clear that Gaudier, who was a superb draughtsman, was too much interested in natural forms to engage for any long period in abstract experiments, which, as he truly remarks, were not in any sense his real work. All this is abundantly confirmed by the well-selected and finely reproduced illustrations.

T. L. H.

AMERICAN SOURCES OF MODERN ART: THE MUSEUM OF MODERN ART, NEW YORK. (London: George Allen & Unwin, Ltd.)

This book is virtually an illustrated catalogue to an exhibition of native art held in the Museum of Modern Art in New York. The exhibition, it appears, includes also works by well-known American "moderns" as a demonstration of the fact that modern art has been influenced by American-Indian forms. Unfortunately there are no examples of modern art contained in this book, and some of the works referred to in the text by number are not illustrated. These defects are the more to be regretted, as the illustrations are of great interest and the text, by the director of the exhibition, Mr. Holger Cahill, well worth reading.

American art—that is to say, art which was produced on the two American continents before the arrival of the white and black peoples from the West—is, as to its origins, still wrapt in mystery. It appears that the quite pronounced and indeed undeniable Mongolian type, not only in the ethnographical but even in the æsthetic sense, is now rejected in favour of the view that the arts of ancient America are indigenous, "a conclusion far more interesting and wonderful than that of connecting the builders of these cities (Copan, etc.) with the Egyptians."

It is impossible to believe that the Chinese element one discovers most plainly in such things as "Laughing Head in Clay" (No. 100), and the "Maize Goddess" (No. 37), or in the "Serpent Head in Trachyte" (No. 41), or, indeed, in the characteristic square units of the Maya inscriptions, have nothing whatever to do with the Far East or, in fact, with Asia. It seems much more likely that we shall yet have definite proof of the cultural connection of the American continent with the Asiatic continent when we know more about it. The exhibition seems to have omitted the extremely interesting art of the Haida Indians, who use, *inter alia*, a peculiar spoon-shape, which is also characteristic of Korea—a fact only explicable by direct descent, since the materials of which these spoons are made differ.

But however that may be, American-Indian art-forms have certainly influenced modern art and have taught modern artists that beauty is not confined to the Greeks and Romans. That is to the good; but the influence has also its bad side. It has made modern artists disregard the fact that art-forms are essentially life-forms. To adopt such forms without adopting the life which fashioned it is academicism as pure as the academic art of Europe.

THE RUDIMENTS OF FIGURE DRAWING—A HANDBOOK FOR TEACHERS AND STUDENTS, by ROWLAND W. ALSTON, with a Foreword by Professor W. G. CONSTABLE, M.A., F.S.A., Director of the Courtauld Institute of Art. (London: Sir Isaac Pitman & Sons, Ltd.) 15s. net.

This "Handbook for Teachers and Students" deserves all the praise which Professor Constable gives it within the limitations he also sets forth in his admirable preface. Mr. Alston knows what he is talking about and has the power of making himself quite clear, which is not as easy as it might seem. Briefly, one might sum up his thesis as "line and form are one and indivisible," understanding "form" in this case as the indication of the third dimension. Since it is not necessarily the aim of art to "realize" the third dimension, all drawing cannot

be comprehended within such limits; but all drawing that descends from the Italian tradition can so be confined, and that tradition, in the author's opinion, "provides the only basis on which a would-be teacher can begin—where his pupils decide to end is for them to determine." The illustrations and diagrams are not the least useful part of this book.

ANATOMY FOR ARTISTS: BEING AN EXPLANATION OF SURFACE FORM, by EUGENE WOLFF, M.B. (Lond.), F.R.C.S. (Eng.) Illustrated from Original Drawings by GEORGE CHARLTON, Member of the Slade School Staff, University College, London. (Second Edition.) (London: H. K. Lewis.) 12s. 6d.

The text of the second edition of this excellent book has been further simplified and a short chapter on proportions and a number of new illustrations have been added.

For those artists who wish to know what they are depicting, the book is indispensable. The text is concise and clear; Mr. Charlton's drawings are admirably suited to the text, which is well set up; in short, no praise can be too high for this text-book. H. F.

WINE, SPIRIT AND SAUCE LABELS OF THE EIGHTEENTH AND NINETEENTH CENTURIES. By HERBERT C. DENT. (Norwich: H. W. Hunt.) 12s. 6d. net.

The history of wine labels dates from the time of Charles II, when glass bottles began to supersede the white delft in which wine was served at table. Parchment and wooden labels were used for marking the early black glass bottles. When plain crystal glass decanters came in, towards the end of the XVIIth century, the name of the wine was sometimes engraved on them. But with the introduction of cut glass, splayed ivory hoops were hung round the necks of the decanters to indicate the nature of the contents. The actual date of the first silver labels can only be approximately fixed as about 1740, owing to the absence of the date letter prior to 1785. The earliest extant specimens are shield shaped, and were probably made between 1740 and 1760. Mother-of-pearl, Battersea enamel and Sheffield plate were also employed from about 1750 to 1770 for labels of similar shape and design. Towards the end of the XVIIIth century the influence of Adam, Hepplewhite and Sheraton is clearly seen in the exquisite work turned out by Phipps and Robinson, Hester Bateman, Thomas Oliphant, Matthew Boulton and other expert silversmiths. Many labels, especially in the early XIXth century, bear the names of the home-made wines and cordials that were the pride of every still-room. Sauce labels with strange and interesting names date from about 1780. Like the wine labels they vary greatly in shape and design.

It is astonishing how many once-favourite drinks are unknown at the present day: over 200 varieties recorded on the labels are now unfamiliar. Apart from the beautiful work in these dainty little articles, they often possess great historic or romantic interest. "Bronté" or "Bronti" is the name of a wine from Nelson's estate near Mount Etna. "Calcavella" or "Carcavello" was a very famous wine from Quinta, near Lisbon, which the officers of the Guards enjoyed so heartily during the Peninsular War that they obtained the monopoly of it. "Methuen" recalls the Treaty of 1703, by which

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a duty of £55 per tun was placed on all French wines, while Portuguese wines had only to pay £7. This Treaty caused hostility between England and France for over a hundred years. One result of it was that port "became the wine of England, replacing almost entirely the products of France, especially claret, which had up to the time of the Methuen Treaty been our chief national wine for upwards of three centuries." The tension was increased in 1745, when the duty was raised to £63 per tun. Major Dent thinks that the wine was called after our ambassador by the Portuguese, in gratitude for the advantages accruing to them from the Treaty. The book is illustrated by six beautiful plates of labels in the author's collection.

ENGLISH ART SERIES, by FRANK P. BROWN. Vol. I.—London Buildings. Vol. II.—London Paintings. (London: Pitman.) 7s. 6d. each.

A very good grounding in the principles of architecture and painting can be gained from these two well-printed and well-illustrated volumes. The first contains a short but clear outline of Norman, Gothic and Renaissance buildings in London, and a few pages are devoted to architectural methods and styles of the present day. The portico of Euston Station and the British Museum are admirable reproductions of the Doric and Ionic orders, but the writer is too polite to St. Pancras Church in calling it "pure Greek" and a "copy of the Erechtheum." He should have pointed out that the brothers Inman did not copy the Erechtheum accurately, as they constructed a porch of the Maidens on each side of the building. And the steeple consists of two copies of the Tower of the Winds, one on the top of the other!

Westminster Abbey and St. Paul's are universally appreciated, but a little more attention might have been given to the exquisite dome of St. Stephen's, Walbrook. Canova declared that it was worth coming all the way to England to see it. During the XVIIIth century the President and members of the Royal Academy generously offered to decorate the interior of St. Paul's with their paintings, as a free gift. Had this offer not been rejected by the dignitaries of the church, we should have seen our cathedral as it was meant to be seen, and it would have vied in interest with the great churches of Italy. The absurd exaggerations of the Classic revival are shown by a story of William Kent, who was "consulted by all who affected 'taste.'" So impetuous had this fashion become that a Society lady prevailed upon him to make designs for her birthday gowns. He dressed her in a petticoat with columns of the 'Five Orders.'"

Sir Gilbert Scott's family record must be unique. His son built the churches of St. Agnes, Kensington, and All Hallows, Southwark. His grandson is the architect of Liverpool Cathedral; his granddaughter designed the New Shakespeare Memorial Theatre at Stratford-on-Avon.

In the second volume we have a very readable account of pictures and picture galleries in London. English painters are, of course, well represented, but a great deal of useful information about artists of all schools up to the present day is given. The Copyright Act of 1735 was due to the hard struggle that Hogarth had to make his name, in striking contrast to the immediate success of Reynolds, who painted over 200 portraits the first year he lived in Leicester Square. As a set-off to Turner's unaffected

shrinking from publicity, we have Charles Jervas, who made a copy of one of Titian's pictures in the Royal Collection. He thought his copy so superior to the original that he exclaimed while proudly regarding it: "Poor little Tit; how he would stare!" Of the moderns there is a very good plate of Orpen's superb "Maitre d'Hôtel."

C. K. J.

IMMORTALS AT FIRST HAND. By CECIL HARMSWORTH. (London: Desmond Harmsworth). 12s. 6d. net.

"A modest compilation," is Mr. Harmsworth's own estimate of his book in the preface "to the reader, gentle or otherwise." But it is plainly the result of wide and varied reading. For it is not a collection of miniature biographies, but descriptions "of some of the more famous figures in English literature and history" written by their contemporaries. These form a unique gallery of pen portraits, occasionally contradicting each other, but all helping to illustrate the often complex characters of the "immortals." They are arranged in alphabetical order, and the term "immortal" is very elastic in its application. Statesmen, divines, poets, historians, novelists, essayists, great figures in the army, the navy, science, art, law and on the stage, beaux and élégantes are among the chosen.

In the preface Mr. Harmsworth hopes that this may come "to be regarded as an agreeable Bedside Book." It probably will, and there is no question about its being agreeable. But whether it will conduce to peaceful sleep is another matter. The "immortals" are no dummies: they live. Consequently they must talk. And the impulse to pair them off is irresistible. Yet how is the pairing to be decided? Charles and Mary Lamb are, of course, indivisible, but does Nelson pair best with Wellington or with Lady Hamilton? And what troubled imaginary conversations result supposing Mr. Pepys pairs with Mr. Bowdler? Perhaps Mr. Fox, "fat and jovial," would rather desert the proximity of Mr. Pitt, and Dr. Johnson may give Mr. Boswell a holiday by pairing with the beautiful Gunning. One of the great delights in a perfectly charming book is the author's pleasant habit of choosing passages that bring out the best in his characters. Beau Brummell's generous "There, Tom, go home and give your wife and brats a supper, and never play again," deserves to be set near Turner's quixotic. "Poor Lawrence was so unhappy! It's only lampblack. It'll all wash off after the exhibition!" His picture of Cologne was hung between two of Sir Thomas Lawrence's portraits, which it killed by its brilliant colouring. Turner "had actually passed a wash of lampblack in water-colour over the sky, and utterly spoiled his picture for the time . . . to gratify Lawrence."

Mr. Harmsworth increases our debt to him by writing brilliant studies of his own contemporaries—W. G. Grace, Lord Curzon, Lord Rosebery, Lord Birkenhead and Lord Balfour. He questions whether Lord Balfour was lovable. Surely he must have been. An obscure person, who was born on the same day of the month as he, ventured to write and tell him so on his seventieth birthday. Though he was, of course, snowed under with letters and telegrams, he replied by return of post.

Everyone would welcome a second volume. C. K. J.

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GIFTS AND BEQUESTS TO THE NATIONAL PORTRAIT GALLERY BY THE LATE VISCOUNT DILLON

Harold Arthur Lee Dillon, seventeenth Viscount Dillon of Ditchley in Oxfordshire, who died recently, was a trustee of the National Portrait Gallery since 1894, and Chairman of the Board for over twenty years, from 1908 to 1928, resigning his trusteeship in 1930.

The Collection was enriched by him to the extent of eight portraits of the highest historic interest, four by gift in his lifetime, and four by bequest. These eight pictures are now temporarily assembled in Room 20, and a visit to the exhibition, apart from any interest one may have in biographical history, would be a tribute to the memory of one of the most cultured, honest, and indeed lovable of men. The pictures exhibited are as follows:

1. A portrait of Archbishop Warham, Holbein School, and similar to the portraits at Lambeth and in the Louvre.
2. A panel painted in 1568 by Sir Anthony Mor of Queen Elizabeth's champion at tournaments between 1559 and 1590, Sir Henry Lee (1530-1610). He was a soldier and large-scale farmer.
3. A portrait of Sir Philip Sidney, "one of several early versions of this type; that at Penshurst is dated 1577."
4. A most interesting whole-length portrait of Queen Elizabeth, in a white dress. She is seen standing on the globe, with her feet on Oxfordshire. The picture was painted by an unknown artist to commemorate her visit to Sir Henry Lee at Ditchley on September 20th, 1592. A three-quarter length version of this is in the Pitti Palace, and a head and shoulders at Burghley.
5. A portrait of King Charles I at the age of eleven or twelve, wearing Garter robes, painted by an unknown artist soon after his installation as Knight of the Garter in 1611.
6. Henry, Duke of Gloucester, King Charles II's younger brother; likewise by an unknown artist, but similar to the portrait painted for the Archers of St. Sebastian at Bruges.
7. Queen Catherine of Braganza, by Dirk Stoop. The Consort of Charles II is represented in Portuguese costume, which she wore when she landed in England in 1662. It is one of several versions.
8. Barbara Villiers, Duchess of Cleveland, with one of her children, painted by Sir Peter Lely. A certain piquancy attaches to this picture because it shows the famous beauty as a Madonna!—a well-intentioned but hardly appreciated compliment to the convent who had charge of her child.

The memorial exhibition also includes a portrait of the Viscount, by Georgina Brackenbury, and a medal by Sidney W. Carline, commissioned by members of the Board of Trustees of the Gallery in 1912.

The National Portrait Gallery is also commemorating the fourth centenary of the birth of Queen Elizabeth by an assembly of the portraits in its possession in Room 16, but this exhibition may have again been distributed by the time these lines have appeared in print.

MR. IVON HITCHENS' PAINTINGS AT THE LEFÈVRE GALLERIES

Mr. Ivon Hitchens, whose exhibition was at the time of writing not yet open, is one of those interesting younger artists who endeavour to distil pure "art" from its immediate association with "external form." Mr. Hitchens' paintings are persuasive. His exceptional and delicate colour sense makes his pictures pleasing to the eye, quite apart from any consideration of form or meaning, and thus by a chance which he, no doubt, would repudiate, have often that fascination which the same innocent agent will likewise produce in nature,



LEANING TREE

By Ivon Hitchens

when certain colours in agreeable mutual proportions are, so to speak, momentarily transfigured by chance and the light that happens to fall upon them. When such things occur in nature we do not ask ourselves, "What does it represent?" because we know beforehand that the objects which make up the natural "picture" have not been composed or assembled together for the purposes of design or illustration. With Art, however, it is quite another matter. Here we naturally assume that neither colour nor design are fortuitous. We assume that the artist has assembled his shapes and colours, or rather the objects which produce these qualities, for a designed purpose. We, in fact, see *things* and are puzzled when they are presented to us in "questionable shapes." In a kind of *apologia pro vita sua* which lies before me at the moment, Mr. Hitchens explains these "questionable shapes" as due to the discovery, by the artist, of a "relationship of all parts to the whole, so that 'straight' lines cease to be straight, but are related each to the other, just as tones and colours have always been recognized to be." This "just as," however, will not do. Unlike tones and colours, lines do not exist in nature; where the artist nevertheless makes them exist they define form, and when the "straight lines cease to be straight" the forms are sensibly distorted. Insensible distortions due to perspective or other optic causes are

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a common occurrence; it is when we are made conscious of the distortion that the trouble begins. And Mr. Hitchens does not convince us when he goes on to say (I quote *verbatim*): "... So one can conceive the possibilities of paintings rich in rhythm, harmony (and disharmony) moving freely in three dimensions; wholly non-representational, stimulating (or the reverse) to the subconscious of the spectator; aesthetically satisfying to the conscious eye and in some indefinable way gratifying to the superconscious mind."

I confess to an inability in this respect. I have never seen paintings "moving freely in three dimensions," and what Mr. Hitchens really means is only that the two dimensions of the picture surface may produce the optical delusion of the third dimension. His reference to "Einstein's idea" in a preceding paragraph, shows that he has somehow got a "curvature of space" in his mind as justifying his "straight lines that have ceased to be straight." Einstein, however, is discussing infinite space and actually moving objects, and a painting is not only definite but constricted space, and movement inside not outside the mind of the spectator. The premises are, therefore, entirely different.

Mr. Hitchens continues: "The cinema has killed Frith's 'Derby Day,' but the cinema can never successfully invade the realms of mind."

Frith's "Derby Day" is not as dead as all that, and the cinema-screen is at least as capable of "invading" the realms of mind as any painted canvas.

Mr. Hitchens has tried to explain what happens when he paints, and he comes to the conclusion: "What really does happen at the best moments one can't describe. Too often it does not happen!" What? Not even "at the best moments"?

Mr. Hitchens, who tells us also that it is "the musical appearance of things (in a way the reality of their soul essence) rather than their objective solid externals" which moves him, is, it appears, another follower of Pater's dangerous doctrine. He is also a sentimentalist who would seek the "soul essence" of a plaster cast or of a sofa—if we were to believe his words.

I have purposely dwelt at some length on his explanations because they seem to me to be typical of the confusion of mind which shows itself the moment the artist tries to exchange his brush for a writing pen; a confusion which underlies much modern "art theory."

Mr. Hitchens "at his best moments" produces elegant, somewhat "sweet," but charming colour compositions. There are other painters, even amongst the Friths, whose works have other, but not therefore necessarily inferior, qualities. Cannot we leave it at that?

THE WALKER ART GALLERY EXTENSIONS AT LIVERPOOL

Liverpool has ever been made artistic in her own despite. Since her William Roscoe, in the last decade of the XVIIIth century, wrote, "from a remote part of this remote kingdom," his famous book on Lorenzo dei Medici, the city has gone far, materialistically speaking. Her present population is a bewildering mass of democracy, not conspicuous for artistic civilization. Roscoe is long dead, perhaps forgotten, but his ghost still watches his city, his mantle still descends. There

always are, always have been, some citizens to fight the lowbrow complex, and they fight hard. The temporary fame of the Liverpool Academy was followed, in 1877, by the gift of the Walker Art Gallery, and here were held for many years those huge exhibitions which varied in quality but were always conspicuous, and which only stopped when the present extensions were begun.

The notion of extending the gallery is an old one, but war and circumstances made it dormant. Then the present chairman of the Libraries, Museums and Arts Committee, Alderman Henry A. Cole, pressed for the undertaking, and this gentleman has worked constantly and strenuously for the present goal of success.

The bequest, in 1912, of £10,000 from Mr. Thomas Bartlett had been followed, in 1917, by a bequest of £1,000 from Mr. G. H. Ball. In 1925 Sir Frederick C. Bowring (chairman of the Arts Committee) gave £10,000, and the late Mr. George Audley followed with another £10,000. With these sums in hand the City Council



THE LIVERPOOL ART GALLERY EXTENSION

Photo: Harper & Taylor

passed a resolution for the expenditure of £60,000, and it is hoped that, with the interest on this and a further bequest, the extensions will be handed over to the city free of cost to her. Seven new galleries, perfectly equipped with modern heating and lighting, including a hall 133 ft. by 33 ft., in which concerts are to take place, have cost £60,000, and infinite pains, and been worth the costs. There are now twenty-four rooms in all.

The architect, Sir Arnold Thorneley, has removed the old entrance staircase and substituted a large sculpture gallery, dome lighted, columned in Travertine, with wide side staircases—a remarkable feat of architecture. Sculptors are no more Liverpool's step-children, as they once felt themselves. Theirs is perhaps the most charming gallery of all. Architecturally the new galleries are traditional rather than modernist in style, though modern in construction so far as picture lighting is concerned. Two of them are especially so, and have in consequence a rather delightful Fernand Khnopff-cum Maeterlinck appearance.

The exhibition in celebration of the extensions will be large, and desirably catholic in outlook. The new

director, Mr. Frank Lambert, and the committee are already busy with a show to include work from Hogarth to the Pre-Raphaelites, a group of recently deceased artists—Orpen, Sims, Muirhead, Greiffenhagen and others. Impressionists and post-impressionists, including all the best known among them; and a general contributive exhibition will have ample room for good hanging.

Such an achievement as the present is an event in the history of provincial art galleries, and coming at a time when both financial straits and retrogression in civilization have crushed art, is a fine and much-needed gesture. Liverpool, which may not even yet know that civilization comes of art, is to be presented with a great means of enlightenment by those sons of Roscoe who are never quite absent from her borders.

J. W. S.

EXHIBITION OF CHINESE ART IN MOUNT STREET

Mr. John Sparks announces an important exhibition of Chinese porcelain and silver towards the end of October, at his galleries, 128, Mount Street, Mayfair. Among many interesting objects on view will be a silver cup, which we illustrate here. It is of the T'ang period (618-906), a rare specimen decorated with hunting scenes, which was excavated in the province of Honan.



COLOUR PLATE ON COVER

This is a portrait of the world-famous violincello player, Madame Suggia, by Augustus John, R.A. Not only is it one of the artist's greatest portrait studies, but is undoubtedly one of the outstanding masterpieces of modern times. The dignity of this work is apparent to all, and there is a subtle suggestion of musical rhythm running through it which is most fascinating. This painting went for a time to the United States, but later it was presented by Sir Joseph (now Lord) Duveen to the Tate Gallery, where it now hangs.



SIR AUSTEN CHAMBERLAIN, K.G.

By Mrs. Marguerite Millward
At the Beaux Arts Gallery

MRS. MARGUERITE MILLWARD'S SCULPTURE AT THE BEAUX ARTS GALLERY

An exhibition—to take place during October—promises to be, judging by the photographs I have seen, of considerable interest. It consists of portrait sculpture by Mrs. Marguerite Millward, an artist new to London, but who was for many years a pupil and assistant of Bourdelle. That alone would be a guarantee of some weight, and the influence of her master is unmistakable, though it has not destroyed her individuality. The exhibition includes portraits of several famous contemporaries, including the capital likeness of Sir Austen Chamberlain, reproduced above.

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THE NATIONAL GALLERY—NEW DIRECTOR

An important announcement was made on September 1st that the Lords Commissioners of His Majesty's Treasury have appointed Mr. Kenneth McKenzie Clark to be Director of the National Gallery in succession to Sir Augustus Daniel, whose term of office will expire on December 31st. Mr. Clark, who is a young man of thirty years, is at present Keeper of the Department of Fine Art in the Ashmolean Museum, Oxford.

Mr. Clark was part author and editor of the Commemorative Catalogue of the Exhibition of Italian Art (1930), published recently by the Oxford University Press.

NOTES OF THE MONTH



A WINNING TACK (Published by Frost & Reed, Ltd.)

By Montague Dawson

"A WINNING TACK," BY MONTAGUE DAWSON.
PUBLISHED BY MESSRS. FROST AND REED, LTD.,
BRISTOL

Mr. Montague Dawson, as one of the small band of modern marine painters, is so well known to the art world that any example of his work is sure to be of interest. By permission of Messrs. Frost & Reed, Ltd., we illustrate in these notes a black-and-white rendering of a facsimile colour plate just published by them; and those who know the high quality of previous colour plates produced by this well-known firm will be anxious to see the coloured version, which is a superb example of colour printing.

A limited edition of 250 signed artist's proofs at £4 4s. each is available now, to be followed at a later date by an edition of second state unsigned impressions at £1 11s. 6d. each.



PORTRAIT by Arnold Mason
At the Leger Galleries, Old Bond Street

ARNOLD MASON AT THE LEGER GALLERY

Arnold Mason, whose exhibition of miscellaneous subjects in oil and other media is on view at the Leger Gallery, 13, Old Bond Street, during the month of October, has worked for several successive seasons in the South of France. Principally he haunts Martigues and the environs of Marseilles, where the clear skies and blue seas of the Mediterranean tempt him to work for long hours in the open air. He combines many fine qualities, colouring of great range, sometimes *éclatant*, often subtle and elusive, with resolute and firm draughtsmanship and sensitive tone values. He is equally interested in portrait, landscape and figure composition, and, as may be seen at the Gallery, accomplished in all branches. At present he is adding to his artistic experiences in the Balearic Islands.

H. G. F.

PORTRAITS OF AN AMERICAN-BORN OFFICER IN THE BRITISH ARMY, AND HIS SCOTTISH WIFE, WITH ANOTHER PORTRAIT OF A SCOTTISH-AMERICAN OFFICER. By E. ALFRED JONES

In the little museum, called the Observatory Museum, in the historic town of Dumfries, in Scotland—a town which is intimately associated with the immortal poet, Robert Burns—are two portraits of American interest. The American-born officer in question was Colonel Arent Schuyler de Peyster, bearer of a name of some consequence in the history of the city of New York, where he was born on June 27th, 1736, the son of Pierre Guillaume de Peyster and his wife, Catherine, daughter of Arent Schuyler. His career in the British army began at the age of nineteen, when he was appointed an ensign in the 50th Regiment of Foot, but he served for most of his military life (for twenty-six years, to be precise) in the 8th (or King's) Regiment of Foot. His services in the long and arduous campaigns against the French and Indians in North America were not without merit, nor was his loyalty to the Crown ever in doubt in the War of Independence. To Indians he was known as the "White Beaver."

In or about the year 1793 Colonel de Peyster retired from the British army and settled at Mavis Grove, two miles distant from Dumfries, the original home of his Scottish wife, Rebecca Blair. Here he formed an intimate friendship with Robert Burns, so much so that the poet in 1796 addressed to him his verses, "A Poem on Life," in which he is called the "respected Colonel." Hardly had he settled down to a peaceful life in Scotland than Colonel de Peyster, at the age of sixty, with that characteristic sense of duty which distinguished all his acts throughout his long life, offered his sword in defence of his sovereign, George III, and of his country (he still regarded himself as a British subject, notwithstanding the American Revolution) against his former enemies, the French. Accordingly, in January, 1795, he accepted the command of the Royal Dumfries Volunteers, among whom none was more ardent and active in drill and military duty than Robert Burns himself. Napoleon's threat of invasion of Britain was regarded as a serious peril and called into being in 1809 the First Dumfriesshire Local Militia, of which the revered Colonel was persuaded to accept the command at the advanced age of seventy-three.

In the portrait of Colonel de Peyster, he is painted, not as an officer in the regular British army, but as commandant of one of the above corps, doubtless the Royal Dumfries Volunteers. In passing, it may be observed that his portrait as a younger man is illustrated as the frontispiece in "Miscellanies of an Officer (Colonel Arent Schuyler de Peyster, B.A.), 1774-1813," edited by J. Watts de Peyster, 1888.

Colonel de Peyster died at Mavis Grove on November 26th, 1822, and was buried in the graveyard of St. Michael's Church, Dumfries, where his imposing monument is a conspicuous feature. His wife died on February 20th, 1827, leaving no children to inherit their property.

A closer examination of the portraits than was possible (hanging as they were on a wall) to the present writer during his visit to Dumfries may reveal the name of the painter.



COLONEL SCHUYLER DE PEYSTER



CATHERINE, WIFE OF COLONEL DE PEYSTER
Painter unknown

NOTES OF THE MONTH

In his last will and testament Colonel de Peyster describes himself as late of the King's or 8th Regiment of Foot. No specific details of the pictures are given by him or his wife in her will. As the survivor, Mrs. de Peyster bequeathed the whole of her personal and real estate to her nephew, Boyce McMurdo, Esquire. The portraits were a gift of the late Miss Dods, of Poldean, Rotchell Park, Dumfries, to the Observatory Museum.

Mr. Frederick A. de Peyster, of New York, is the owner of a pleasing portrait, by an unknown artist, of Colonel de Peyster in middle age, dressed as an officer in the British army, doubtless as major of the 8th (or King's) Regiment of Foot.

Worthy of notice among the historical relics in the same museum are two original commissions of Colonel Arent Schuyler de Peyster in the British army. The first is that of lieutenant in the 50th Regiment, dated Albany, New York, June 10th, 1756, and is signed by no less a person than William Shirley, the able Governor of Massachusetts; while the second is that of major in the 8th Foot, granted at Quebec on May 6th, 1777.

One other historical relic in this museum will appeal to Americans, namely, the copy of Euclid, 1722, bearing the signature of the celebrated John Paul Jones. Accompanying it is a photograph of his signature, John Paul, from the Customs House book of Dumfries, dated December 1st, 1770. Paul Jones, as will be remembered, commanded the vessel *John*, of Dumfries, before joining the American navy.

General John Reid (1721-1807) was by birth a Scotsman, the son of Alexander Robertson, of Straloch, Perthshire, an anti-Jacobite, having adopted later the name of Reid. His military career may be summarized from his unpublished autobiographical manuscript in the Public Record Office in London. As lieutenant he distinguished himself in the Regiment of Highlanders raised by the Earl of Loudoun to suppress the Jacobite Rebellion in 1745. A year later he saw service under the Duke of Cumberland in Flanders, and upon the outbreak of the war with France in North America he sailed thither with his regiment, the 42nd (or Royal Highlanders), and served there and in the West Indies until the peace in 1763, when this young Scotsman and many other compatriots settled on their free grants of land in the Province of New York.

Major John Reid (to give him his rank at the time) was, however, reluctant to remain idle, and accepted the offer of second in command under General Henry Bouquet on the successful expedition against the Ohio Indians in 1764. He fitted out the expedition from Fort Pitt, and took Fort Chartres and the Illinois country on the Mississippi—a feat which was accomplished by a detachment of the Royal Highland Regiment under his command.

This Scotsman lived on his American estate like a Scottish laird in splendid style. He added considerably to it by the purchase, with his own and his wife's money, of large tracts of land, both in New York and Pennsylvania, all of which was confiscated during the American War of Independence, while his American wife died from grief and distress in consequence of those losses.



GENERAL JOHN REID
Painter unknown

It was Reid's intention to establish a settlement of Scotsmen on his New York estate, and some progress had been made in inducing suitable emigrants, but his beneficent scheme was frustrated by the Revolution.

In spite of the confiscation of his American property, and of the severance of other ties, this last representative in the male line of an old Perthshire family retained his connection with American families by including as beneficiaries under his will the children of William Alexander, called "Earl of Stirling," of Peter Van Brugh Livingston, and of John Stevens, whose respective wives were sisters of the said William Alexander. To his friend, William Franklin, son of Dr. Benjamin Franklin, and last Governor of New Jersey under the Crown, he left a painting of the Lower Falls of Otter Creek, which empties itself into Lake Champlain, where General Reid's New York estate was situated. To the University of Edinburgh, where he was educated and spent the pleasantest part of his youth, he bequeathed considerable funds to provide a Professorship of the Theory of Music, an art in which (he adds) the Scots "stand unrivalled by all the neighbouring nations in pastoral melody and sweet combination of sounds."

His wish that he might be buried in the historic Church of St. Margaret's, Westminster, was fulfilled in February, 1807.

The accompanying portrait (illustrated by permission of the authorities) is preserved in the University of Edinburgh, with another portrait of General John Reid, also by an anonymous artist.

A P O L L O

A XVIIth CENTURY LANDMARK AT KINGSTON-ON-THAMES

The interesting illustration which we publish here by permission of Messrs. H. M. Lee & Son, represents the old XVIIth century building occupied by them at 37 High Street. It stands on what is believed to have been the site of the old Palace of the Saxon Kings, who had not far to walk to their Coronation in Kingston Market Place.



King John was the last known sovereign to occupy the Palace, his Dower House being next door. As will be seen, these premises, though possessing the quality of age, were not sufficiently large to show their antiques effectively and Messrs. Lee & Son have now found it necessary to erect spacious showrooms at the back of their ancient



QUEEN ANNE WALNUT CABINET
Messrs. H. M. Lee & Son

house, where their large collection of antique furniture may be seen to advantage. Every piece bears a label giving particulars of restorations and repairs, if any, which have been made, and all clients are permitted to take these labels with them if they desire. Messrs. H. M. Lee & Son specialize in old clocks, a walnut grandfather equation clock by Joseph Antram, 1740, maker to George II, being one of their recent discoveries. Another rare piece is a Charles II Chinese lacquer cabinet on stand in its original silver coat, the decoration of the cabinet being in black and gold. We are also able to illustrate an extremely rare Queen Anne walnut cabinet, which Messrs. Lee have recently sold to a well-known collector.

Other notable objects are : a William and Mary mirror, bevelled glass borders with the original gilt surmounts, similar to those at Hampton Court ; a Sheraton bookcase with recessed centre front with the original pagoda-shaped finials, and the original old hand-rolled glass fronts ; also a XV century coffer with fleur-de-lis decoration.

OUR COLOURED PLATES

THE CONVALESCENT. WATER-COLOUR BY JAMES McNEILL WHISTLER. THE PROPERTY OF MR. RONALD TREE

The "Butterfly," attracted by a sheet of white paper, has alighted there, and touched it to a thing of beauty. Little else can be said ; its freedom, purity of feeling and delicacy of colouring, so characteristic of this most fastidious of artists, will be appreciated by all those sensitive to these attributes. For sheer lightness of hand Whistler had no rival in a day when water-colourists were teasing and stippling their way towards Ruskinian "perfection."

H. G. F.

This colour plate is published by permission of Messrs. M. Knoedler & Co., of London and New York.

FRONTISPIECE

PHILIP IV OF SPAIN—NATIONAL GALLERY

The head of Philip IV of Spain when elderly, painted during Velazquez' latest period, is by common consent one of the finest known portraits in the world. Essentially a "painter's picture," the study of its technique has been a fascinating as well as a baffling problem to generations of artists ; so much so that it is impossible to analyse the mechanism of its brushwork or the subtle mingling of its pigments. The expression of gravity and haughty reserve accords well with its pallid complexion, which is so faultlessly rendered that the portrait seems actually to possess a human skin. The projecting underlip, a pronounced feature of the members of the House of Hapsburg, still marks the descendants of the family. At the age of twenty-four, the year in which Velazquez became established in Madrid as painter to the King (1623), he painted a portrait of Charles I of England, when Prince of Wales, on the occasion of a visit during the abortive negotiations for a marriage with the Infanta. It is a great misfortune that this likeness is now lost. Two visits which Velazquez made to Italy contributed powerfully to his artistic development. The portrait of Philip, here reproduced in colour, was formerly in the collection of Prince Demidoff at Florence, and was purchased for the National Gallery in Paris from M. Sana by Sir Charles Eastlake in 1865.

H. G. F.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES

THOUGH few high prices were realized in the West End auction rooms during the season which has just closed, there was apparent towards the end an air of optimism which presages well when sales are resumed in November.

The withdrawal of several collections of first importance which had been scheduled for public sale robbed the season of much of its importance, but it is hoped that the results of such sales as the Oppenheim dispersal at Christie's and the sale of the Winkworth and Rosebery Collections at Sotheby's will encourage timid owners to send their collections to the saleroom during the coming season.

Few notable pictures came under the hammer, the highest price at Christie's being £3,225 paid for a delightful little landscape by Hobbema from the collection of Colonel Sir Robert Williams. In 1813 this picture made no more than £189.

Other pictures sold at these rooms include "Portrait of a Divine," by Tintoretto, £1,575; "Christ Healing the Paralytic," by Murillo, £1,522 10s., and "Portrait of Lady Cornwall," by Reynolds, £1,050.

At Sotheby's one must record the sale of six oil sketches by Rubens for the remarkable sum of £9,200, and the equally notable sale of Soest's fine portrait of Cecil Lord Baltimore for the record price of £4,600.

No piece of furniture attained four figures during the season, and with two exceptions all the highest prices were realized for English XVIIIth century furniture. The exceptions were the sale at Christie's on June 22nd of a pair of Louis XV encoignures stamped P. Roussel, for the very satisfactory price of £567, and the sale of a suite of Louis XV furniture at Sotheby's for £1700.

The highest price of the season for English furniture was made in the Behrens sale at Christie's on July 6th, when a pair of Adam torchères, circa 1775, was bid up to £630.

The outstanding furniture sale of the season, however, was that of the late Mrs. Henry Oppenheim, when ten items realized sums ranging from £120 to £451. This last sum was paid for a Queen Anne walnut settee; while mention, too, must be made of a Chippendale mahogany commode which sold for £315.

In this sale, too, several pre-Chippendale pieces sold well, a George I walnut writing chair making £183 15s., and a set of four George I mahogany armchairs realizing £262 10s.

Hepplewhite furniture was the feature of the Behrens sale held at Christie's on July 6th, a sideboard selling for £304 10s., a pair of tables for £220 10s., and a set of seven armchairs for £231.

Little china came into the market during the season, the only important collection being the Winkworth Collection of Chinese porcelain, which realized £13,900 at Sotheby's.

Christie's sold a few notable lots, amongst them being the following: Pair of Ming *famille verte* jars and covers, £294; a Ming wine jar, £262 10s.; pair of Ch'ien Lung figures of hawks, £246 15s.; Ming oviform jar, £225 15s.; pair of K'ang Hsi wine ewers, £195 5s.; Worcester apple-green tea service, £120 15s.; Chelsea figure of Dr. Bolardo, £152 5s.

Judging from the prices realized, there is an increasing demand for fine English clocks, as much as £441 being paid at Christie's for a Charles II small long-case clock by Joseph Knibb; while £231 was given at the same rooms for a bracket clock by Daniel Quare.

A few good prices were realized for tapestry, an outstanding lot consisting of a panel of XVIIth century English tapestry, which at Christie's on February 9th realized £609. In the same sale a Mortlake panel made £267 15s., and a pair of Lille panels £236 5s. The chief price, however, was £1,554 given at Christie's on June 22nd for a set of eight Louis XV Beauvais tapestry panels mounted as a screen.

Extraordinary prices were realized for a collection of Nelson relics put up at Christie's in December, a total of £3,387 being attained. With the exception of one item the whole collection was acquired by Mr. Percy Malcolm, who later generously presented it to the National Maritime Museum, Greenwich.

The outstanding item was Lord Nelson's telescope, given to him by Lady Hamilton and Captain Hardy, and used by the

admiral at the Battle of Trafalgar. This lot, which it was anticipated might realize £500, was bid up to 1,450 gs.

The consistently good prices made for old silver was, perhaps, the most notable feature of the season, prices ranging from 100s. to as much as 1,020s. an ounce, this price being paid for a James I wine cup at Christie's on June 28th.

The following are the chief items sold all at: Henry VIII parcel-gilt chalice, £1,100; German XVIth century cup and cover, £780; Elizabethan standing salt, £680; pair of George I andirons, £440.

Notable prices per ounce include: James I Wine Cup, 780s.; Charles II Bowl (Sotheby's), 720s.; Queen Anne Tumbler Cup (Sotheby's), 500s.; James I Spice Box, 360s.; George I Milk Jug, 350s.; Pair of Lamerie Salvers (Sotheby's), 205s.; George I Tea Kettle, 120s.; Three Queen Anne Casters, 110s.; Pair of Lamerie Waiters, 100s.; Three George I Casters, 100s.

Mention, too, must be made of a Queen Anne gold racing cup, which at Christie's on June 28th made £1,473 9s., at 1,140s. an ounce.

The following are outstanding prices made at Sotheby's rooms: The Winkworth Collection of Chinese porcelain, £13,900; the Rosebery Library from the Durdans, Epsom, £49,000; Shakespeare First Folio (record), £14,500; Shakespeare Second Folio, £2,000; Walton's "Angler," 1653, £1,250; Kilmarnock Burns, £1,300; Book inscribed by Keats, £2,400; MS written by Jane Austen, £2,100; eight love letters from Napoleon to Josephine, £4,400; Napoleon's farewell letter to Marie Louise, £1,000; the "De Levis" Hours, £1,500; six oil sketches by Rubens, £9,200; Soest's portrait of Lord Baltimore, £4,600; Wheatley's "Cries of London," £1,280; suite of Louis XV furniture, £1,700; small panel of German tapestry, £1,200.

A total of £9,237 was realized at the sale of the contents of Tythrop House, Thame, Oxfordshire, held on the premises by Messrs. Sotheby's on August 21st and 22nd.

The fine painting of Anne Hyde and her music master by Lely (illustrated in our last number), made £1,050; a portrait of Philip Fourth Earl of Pembroke, by Van Dyck went for £1,720, and £740 was given for a portrait of Anne Clifford Countess of Pembroke by Cornelius Janssens. Among the furniture only two items call for notice, a Chippendale mahogany wine cooler making £315 and a Chippendale mahogany sideboard table going for £110.

At a sale held by Messrs. Robinson, Fisher & Harding, at the Manor House, Stoke D'Abernon, on July 31st, three early XVIIIth century Brussels tapestry panels realized £420; while at Puttick & Simpson's rooms on the 28th a collection of 289 precious and semi-precious stones sold for £50, and £117 was given for a diamond collet necklace of 76 stones.

An important series of portraits by masters of the early British school from various notable collections is to be sold at the American Art Association's Galleries, New York, early in the coming season. Included in the collection are four works by Reynolds, two by Romney, five by Hoppner, an exceptionally fine Lawrence, a Gainsborough, a Hayman, and a Raeburn, while there is also a water-colour version of Turner's "Prince of Orange Landing at Tor Bay."

Of the painters represented, the earliest in date is Francis Hayman, the teacher of Gainsborough. His painting, like his way of life, was somewhat coarse and free, and even here, where he is clearly influenced by Reynolds, his painting, "A Man in a Red Coat," is rough, powerful and contemptuous of subtleties.

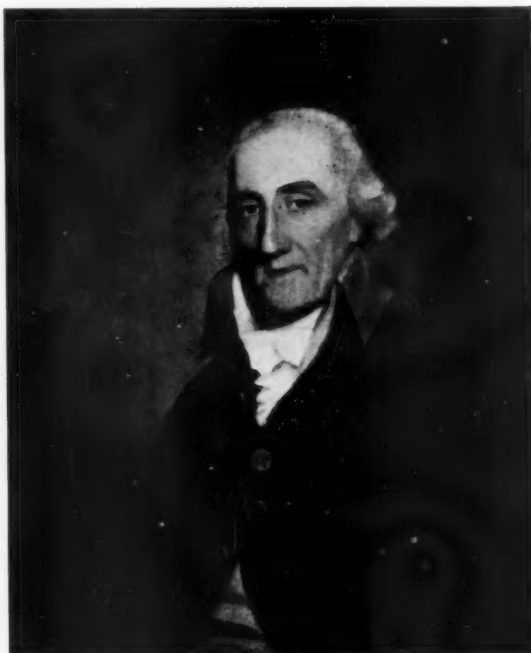
Students of style will observe how the colour and pigment of the hand recall the manner of a still earlier artist, old Jonathan Richardson, whose "Treatise on Painting" inspired the youthful Reynolds.

Next is Gainsborough's masterly Sir John Pringle, Bart., P.R.S. Masterly is the appropriate word, for only a master could produce such an effect—with so singular an economy of means. This eminent man is not only presented to us so that we can appreciate the finer points of his character, temper and

A P O L L O



MARY, ONLY DAUGHTER OF GEORGE RUCK, ESQ.
By George Romney
*To be sold by The American Art Association, New York,
in November*



JAMES CHRISTIE. By Sir Henry Raeburn
*To be sold by The American Art Association, New York,
in November*



MRS. DAWSON. By John Hoppner
*To be sold by The American Art Association, New York,
in November*



MISS MUDGE. By Sir Thomas Lawrence, P.R.A.
*To be sold by The American Art Association, New York,
in November*

ART IN THE SALEROOM

humour, but he is presented to us by what is practically a drawing, in the touches of brown and grey, out of which Gainsborough's genius has contrived to build up not only a substantial head and shoulders, but also a scheme of colour which suggests strange subtle harmonies of purple and gold.

In the grave, sound, solid portrait of the Right Hon. Jeremiah Dyson, by Reynolds, we see how substantial were the foundations upon which the first President of the Royal Academy based his achievement. More typical of his customary method are the portraits of Lord George Sackville and General Conway, both of whom played some part in the struggle of America for independence. Their heads are solidly moulded, much as a sculptor might mould them in black and white. Then, in accordance with his usual practice, Sir Joshua worked over this monochromatic foundation with thin glazes of warmer colour. These glazes were less permanent than the solid grey pigments underneath, and as they lost their richness the painting acquired the silvery tone which is characteristic of Reynolds' work during the 'sixties and early 'seventies. The portrait of Mrs. Thorpe has a somewhat similar tonality due to a close following of the Reynolds' method, but the more minute finish points to a painter like Thomas Beach, who was Sir Joshua's pupil and assistant for some time.

The finest of the Romney subjects is the typical portrait of Mrs. Mary Keene *née* Mary Ruck, which was painted by him in 1779, and for which he received 18 gs. It belongs to the period when Romney's style was on the point of changing from the precision of his early manner to the free brushwork of his final period represented in the National Gallery by his portrait of Lady Emilia Kerr. Here we have none of the gradual building-up of a picture as with Reynolds, but a direct statement in a simple scheme of broad, clear masses of colour to which his work owes its singular freshness and its excellent preservation.

It should be noted that this admirable example of the painter, though painted on a square canvas, was intended for an oval mount, and must have been seen in such a mount when it was described by Ward and Roberts in their Romney catalogue, page 136. There is, too, an excellent man's portrait by Romney, that of Eyles Irwin, the eastern traveller and author, which was the subject of a mezzotint by James Walker in 1780.

The group of four portraits of members of the Dawson family by Hoppner are typical of this artist's style and show that his capacity was not unworthy of his great reputation. He was, however, plainly disconcerted by sitters who did not meet his artistic taste half-way and make some spontaneous contribution to the success of a portrait. So we see how the younger Mr. Dawson and the attractive ladies of the Dawson family fared much better at his hand than the rather solemn paterfamilias, William Dawson the elder.

For the ladies Hoppner employs the harmony of gray, blue and white which characterises some of his finest portraits during the 1790-95 period and which serves as an admirable foil to the clear fresh tones of the complexion.

It is due to this skill in tone composition that good specimens of Hoppner's more than hold their own with portraits by men who possessed deeper psychological insight and more thorough draughtsmanship, but had not his peculiar gift of making a picture effective as well as attractive.

A fifth portrait by Hoppner, a lady in a white dress, whose identity is unknown, must have been painted about 1794, and, judging from her queenly bearing, must have been a personage of some consequence. It is a painting possessed of much natural dignity and convincing substance.

Again, there is the charming portrait by Lawrence of Miss Jenny Mudge, who is presented with a naturalness and simplicity which is exceedingly rare in Lawrence's work. He seldom descended to the homes of the middle class for his subjects, and it is refreshing to find that when he did so he could shed his artificial graces and grandeurs.

Finally, there is the fine early portrait of James Christie by Raeburn, the property of Mr. Ralph L. Christie, which has hung for some years in the Raeburn room in the Scottish National Gallery. Dating from the earlier seventeen-nineties it was probably the earliest work by Raeburn, except the portrait of John Smith of Craigend, in the gallery.

To quote the *Scotsman* of February 26th, 1927:

"Its drawing is peculiarly sensitive and expressive and its simple tones are informed by a sense of structure, a firmness and thoroughness of form, which, lacking in most of his earlier portraits, tends to be absorbed in the added subtlety and assured mastery of the later work."

The Turner drawing is, of course, a water-colour version of the well-known picture exhibited at the Royal Academy of 1832 and now in the National Gallery. Turner visited Torbay in 1811 and never returned there, so that it would be rash to look for local topography. The character of the piece depends upon the exquisite atmosphere in which the whole scene is enveloped. The period was come when Turner, to quote Constable, "seems to paint with tinted steam, so delicate and so airy," a period leading up rapidly to the final phase in which his art, now almost completely dehumanized, becomes one vast enchanted dreamland of light and opalescent colour.



ENGRAVING BY MASTER E.S.

In Messrs. Boerner's Sale, Leipzig, November, 1933

RARE ENGRAVINGS IN MESSRS. BOERNER'S AUCTION

Messrs. C. G. Boerner of Leipzig will sell by auction in mid-November a large collection of very fine old prints, including the further set of rare engravings and woodcuts by early Masters, also etchings by XVIIth century Masters of the Netherlands.

Many of these prints form part of the famous collection of the late King Frederick August II of Saxony, others come from two very old and well-known collections.

In a short survey it is impossible to give more than a bare idea of the quality of this sale, but we may mention four fine engravings by the Master E. S. dated 1466. One, a very fine example, represents the "Adoration of the Magi" from the Count Fries collection. Another valuable specimen will be a large "Crucifixion," by the so-called Master of Zwolle. There are also fine examples by Schongauer, among which are "The Annunciation," "The Flight into Egypt," "Madonna and Child," and "St. Michael"—all of outstanding quality.

The catalogue also includes fine engravings and woodcuts by Dürer and his contemporaries. There is also a small but representative collection of Rembrandt etchings.

The catalogue of this important sale will be ready towards the middle of October.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."



A. 27. MESSRS. SPINK & SON. ARMS ON SILVER SALVER by Richard Rugg, 1772. Arms: Argent, a chevron between three garbs sable.

These are the arms of Field, of Yorkshire.

A. 28. MR. E. BILLING LEWIS. ARMS ON XVIITH CENTURY PEWTER PLATE.—Arms: Quarterly, 1st and 4th Pale of six argent and gules, 2nd and 3rd Ermine, all within a bordure azure. Crest: A buck's head couped argent, attired or. These are the armorial bearings of a cadet of the family of Knightley, of Fawsley, co. Northampton.

(N.B.—The second crest which is apparently intended for "Out of a ducal coronet, two wings and a crescent for difference," would appear to be that of another family.)

A. 29. CAPTAIN A. SUTHERLAND GRAEME. PEWTER PLATE, circa 1685.—Crest: A lion holding an anchor.

This crest is by no means an unique one and depends for definite identification on its tinctures, which of course are not indicated. It may be that of Miles, co. Somerset, or Peck, of London.

A. 30. MR. HOWARD H. COTTERELL. ARMS ON PEWTER BOWL, circa 1640.—Arms: Quarterly, 1st and 4th Argent a chevron azure between three crosses pattee. 2nd and 3rd, A wolf's head erased. Crest: A wolf's head erased.

I think these arms must be intended for those of Empson, co. York, quartering Ellick, but what puzzles me is that the crest of the wolf's head above the arms is that of Ellick and not of Empson, which it should be, considering that Empson is in the first and fourth quarterings. However, I have given it considerable attention, and cannot make it out to be anything else, in addition to which I am convinced that the arms must be English.

A. 31. MR. ANTHONY HAMOND. 1. ARMS ON BOOK STAMP.—Argent, a chevron ermineois between three laurel leaves vert.

These are the arms of Pearson, and are shown on the tomb in Chester Cathedral of John Pearson, 1613–1686, Bishop of Chester; he was D.D., and Fellow of King's College, Cambridge, and in 1645 acted as Chaplain to Goring's Forces for Charles I; he became Master of Jesus College, Cambridge, in 1660, and Master of Trinity in 1662; consecrated Bishop of Chester in 1673, a tomb being erected over his grave in the cathedral there in 1860 by his admirers in England and America.

2. ARMS ON BOOK STAMP.

The same arms appear here as above, except that they are impaled with those of Basford, of Grange, co. Derby, namely, azure, three eagles displayed in bend between two bendlets argent.

This signifies that a Pearson married a Miss Basford, but so far the marriage cannot be traced.

A. 32. MR. WILLIAM MARTYN. ARMS ON CHINESE CIRCULAR DISH, Yung-tcheng period.—Arms: Argent, a scythe, the blade in chief, the sned or handle in bend sinister sable, in fess point a fleur-de-lys of the second, a crescent for difference, for Sneyd; on an escutcheon of pretence; Or, on a cross within a bordure, both engrailed sable, five cinquefoils of the field, for Edmonds. Crest: A lion passant guardant sable. (N.B.—The lion should be statant guardant, with tail extended.)

This dish formed part of a service made for William Sneyd, of Bishton, co. Stafford, who married October 8th, 1724, Susanna, daughter and heir of John Edmonds, of Hendon Place, Middlesex, a Spanish merchant, by Susanna, daughter of Sir William Hedges, of Kingsdown, Wilts. William Sneyd died February 11th, 1745.

The service was probably obtained owing to the Hedges connection with the East India Company, Sir William Hedges having been the first agent of that Company, and Governor of their affairs in Bengal.

